VIVA VOCE

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A Hand Book of

Viva - Voce

(From 86 B. C. to the Present Day)

by

A Board of Three Examiners

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CONTENTS

Special Chapter

VIVA-VOCE TEST (A FEW SUGGESTIONS) ITS OBJECT AND AIMS

Written expression of one's knowledge does not throw so much light on one's mastery of the creative impulse as one's face to face talk on the topic, concerned, reveals. It has been seen that many persons, having teeming vibrations of myriads of the branches of knowledge feel miserably shy when they are required to express their knowledge orally—face to face with others—, though they are well-versed in expressing their knowledge through pen.

(For this vitally significant purpose 'Viva-Voce' has been prescribed as a compulsory test for the advanced students in almost all the subjects.)

What is Viva-Voce

The term 'Viva Voce' is derived from two Latin words : 'Vivus' meaning 'living' and 'Vocis' meaning 'Voice.' So, the term Viva-Voce means living voice.

What are the Pre-Requisites for a Post-Graduate Candidate while taking Viva-Voce

Advanced students of English literature, especially postgraduate candidates, offering Viva test, must bear the following points in their minds :—

1. The examiner is more keenly concerned in judging their creative impulse rather than their bookish knowledge.

2. The examiner is to pay greater measure of credit to the candidates' mode of expressing his knowledge on the particular literary topic, rather than his accumulation of the same in his mind.

3. The examiner appreciates a logical, co-herent and to-the point answer ; irrelevancy and beating about the bush must never be allowed to impair your answer Always speak out straight and brief. The language of your answer must be simple.

4. Eloquence is also an important attitude to success at the Viva test. It creates an immediate favourable impression on the examiner (at the first sight).

5. Candidates are advised not to pause or falter or stammer while taking the Viva test. As soon as you keep mum or look up and down idiotically, the examiner will form a poor view about you.

6. You are advised to give answer to those questions only which have been asked ; there must not be any un-necessary whimpering on far-fetched topics, concerning the question, concerned.

7. "Courtesy costs nothing but pays a lot" is an apt saying. You should be courteous throughout the Viva-Voce test ; always address the examiner, using the words 'Sir' and 'Please.' And when the test is over and you are to leave the room, please make a low bow and say "Bye Bye sir."

8. Above all other things you should have a thorough back ground of the History of English literature.

9. Never be nervous ; never have a defeatist mentality ; never be a prey to pessimism.

10. Make your voice attractive and your accents perfectly clear.

11. Clarity and brevity are two important keys to success.

12. Avoid telling lies. If you don't know a thing or haven't read a book, confess straightforwardly that you do not know the answer or that you haven't read that particular book. Never take for granted that you know more than what your examiner knows.

A TYPICAL VIVA-VOCE

Topics :— English Language—Its Origin Dialects

(From 449 A. D. to 1066 B. C.)

Examiner. What is the earliest name of the language, which is todav known as English ? Can you tell me its origin and the dialects which it developed soon after the withdrawal of the Romans from Celtland or Britain ?

Candidate. Sir, at the time of Roman conquest England was inhabited by the Britons, the celts the Angles, etc. When the Angles were in power they called their land the land of Angles, i. e., 'Angle-land'—England. When the Britons came into power they named it 'Britania'—Britain, when Britain built its empire it was called Great Britain. The language of the Angles, therefore, came to be known as English from 'Aenglise.' Its roots lay in the low Germanic language called 'Platrdeutch.' Later it became known as 'Anglea Saxonites' and finally in the sixth century as Anglo-Saxon language.

There were four dialects in the Middle Ages—East Midland, Southern, Northumbrian and Kentish The East Midland dialect came to be known as the king's or queen's language and in course of time became the standard language.

Examiner. How did that language differ from the later phases of the English language ?

Candidate. The language which prevailed in England during fifth and sixth centuries differs from later periods of English by

reason of a relatively full influential system and practically a Unilingual vocabulary.

Examiner. Can you tell me what different dialects were associated with the earliest phase of English language ?

Candidate. There were four dialects Sir—(a) Kentish, spoken in the countries of Kent and Surrly, (b) West Saxonie, spoken over the basin of Thames, (c) Mercian or Midland spoken in Anglosia and Humber and (d) Northumbrian spoken in the countries between Humber and Scotland.

Examiner Can you tell me of how many foreign languages the English language was composed uptil the reign of Alfred the Great ?

Candidate. Sir, English is a hotch-potch or a language mangrel in breed. It had its main root of origin in a low West Germanic language, but later it entraced about fifty different languages, chief being Latin, Greek, French. Wellish, Scandanavian, Pickbish, Scottish, Pootish, Spanish, Dutch and Belgian tongues.

Examiner. Who, among the great literary figures of England, offered his services, in the maximum degrees, to reform their languages in the fourteenth and fifteenth centuries ?

Candidate. It was, undoubtedly Chaucer sir, who endeavoured his utmost to reform English language during 14th century. He did his best to make this language stand on its own legs as a vehicle of expressing country literature. He enriched Vocabulary and introduced principle of synthesis to make English language capable of producing poetry, drama and prose. G.B. Shaw also tried to reform English orthography but in vain.

CHAPTER I

SPECIMEN VIVA TESTS ON ALL AGES
(From 86 B. C. to 1961)

Topic I.

PRE-ANGLO-SAXON CONQUEST
(Celtic Influence Upon English Literature)
(Before 55 B. C.)

Q What influence did the Celtic civilization produce on English Literature ?

Ans. Sir, The Celts believed in Paganism and worshipped a multitude of local deties ; they also practised human sacrifice and had faith in the transmigration of souls. In order to give vent to their religious belief they composed short lyrics in prose on these deties (Gods) and soul. The effect of their lyrics can be seen on such English poets as Cynwulf, Wycliff and to some extent on Wordsworth and Shelley too.

Q. What was the impact of Celtic religious trends on English Language in particular ?

Ans. The Celts, who were Pagan and worshipped objects of nature like river, mountain, valley, orchards etc., gave names to particular natural objects according to rythmic sounds appealing to their religious mind. For example, 'Thame,' 'Avon' 'Warwick,' 'Gallyt,' (names of rivers and small hills), which were proper nouns began to be used in the sense of common nouns afterwards. For example, one thousand glance afterwards Chaucer wrote "Thamed at night and waited without" (The word Thamed is used here as crossed the river.)

Topic II.

THE ROMAN OCCUPATION
(Its Impact on English Literature)
(55 B. C. to 410 A D.)

Q. What was the contribution of Roman Civilization of Britain in English literature ?

Ans. Sir, two invasion by Julius Caesar in 55 and 54 B. C. led to Roman Conquest and civilization in Britain. The Roman occupation of Britain which lasted for over 400 years, produced a dynamic impact on the development of a new literature in Britain. The Celtic literature, which was Paganic, was changed into epic and heroic under the influence of such Roman poets as virgil and Dante. Pastoralism also crept into English poetry.

Q. What had been the influence of Roman civilization on English language.

Ans. Sir, The impact of Roman occupation on Britain for a period of over 410 years had a constructive contribution to the development of English language. The Celtic language had no literary or etymological basis. With the introduction of Latin words and phrases the Celtic language was enlivened and it was capable of being used for literary purposes. The Latin Grammar also had a stimulating effect upon the reformed Celtic language, which was to be known as English language five hundred years afterwards.

Topic III.

ANGLO-SAXON LITERATURE
(650-1100)

Examiner. What is the nature of the Anglo-saxon literature ?

Candidate. Sir, the Anglo-Saxon literature, if rightly viewed and studied, would seem remitting like an essentially Chaucerian literature for the literature is the work of the clerks or clergy who lived in the convent and studied the Bible. Generally they got inspiration for their literature from the holy book.

Examiner Yes, but what I want to know from you is what sort of amalgamation is to be found in that literature.

Candidate. Sir, thè Anglo-Saxon literature had a mangrel (mixed up) type of philosophy. It was made up of German, Latin, Scandenavian, Scottish and Pictish dialect as well as 'cut'. The cluiruan laburist as these clergy-clerks were called, had gone to Britain from Germany, Scandenavia and Italy. However, Sir, Latin was the background of the Anglo-Saxon literature.

Examiner. Of course. you are right. Can you tell me the name of some of the earliest exponents of Anglo Saxon literature and their main works

Candidate. Yes sir, First I shall speak of Aldhelm, who was a product of Canterbury. He was the greatest of the seventh century stylists and the first refined scholar in England. His master piece is 'Saint L'RZE.' Next I shall name venerable Boxo, a product of Wearmouth Albey, who spent his entire life in the monastry of Janow. His master work is the 'Ecclesiastical History of the Anglo.' And lastly I shall mention the name of Alcuin, a product of York-monastry and the famous author of 'Charalomagne at Arme.'

Examiner. Thank you Mr.—Now you may go.

Candidate. Bye bye sir.

Topic IV.

ANGLO-SAXON LITERATURE (After Alfred's Victoty)

Examiner. What was the trend of the Anglo-Saxon literature after the establishment of Alfred the Great as the first real ruler of England ?

Candidate. Sir, after establishing himself as a ruler of England Alfred set himself to retrieve his country from the barbarians. He began to spread education. He himself took part in literary movement and was a writer of Prose. He got a number of Latin and German historical books translated into the native language.

Examiner. Which is the most famous prose-work of Alfred ?

Candidate. The 'Universal History of Orosius,' sir, was a translated version.

Examiner Can you name some other two-prose-writers of the reign of Alfred ?

Candidate. Yes sir, Aelfric and Wulfeven.

Examiner. Can you name their master pieces ?

Candidate. Yes sir, 'Calloquian' of Aelfric and 'Homibic' of Wulfeven.

Examiner. What was the nature of the Anglo-S xon poetry after Alfred's establishment as an undisputed ruler of England ?

Candidate. Sir, the poetry of the Anglo-Saxon period after Alfred's coronation, has been deliberately archaic. In order to produce a desired emotional taste in its hearers (not readers), it reverted to traditional turn of expression.

Examiner. Whom do you take to be the greatest of the Anglo-Saxon poet ?

Candidate. Decidedly Caedmon sir, who ranges, in his poems of the creation of the world, of the origin of man and of all the history of Israel.

Examiner. Well, in short, what is your final verdict in the Anglo-Saxon Poetry ?

Candidate. To be frank and candid, sir, the Anglo-Saxon poetry was more visionary and illusiory than artistic and creative in essence.

Topic V.

ENGLISH LITERATURE AFTER NORMAN CONQUEST
(Anglo Norman Literature)
(1100—1200 A. D.)

Examiner. What are the main characteristics of the Anglo-Norman literature ?

Candidate. Sir, the Anglo-Norman literature was on the model of the French Medieval literature, because the Norman wer

more French than English. Moreover sir, the Norman and Angerin kings remained intellectually continental and French (in particular).

Topic VI.

THE FOURTEENTH CENTURY LITERATURE

(Round About Chaucer)

(1203-1300 A. D.)

Examiner. What is the nature of the English Poetry round about Chaucer.

Candidate. Although the period concerned was some what politically and socially restless, yet it was during these seemingly calamitous years that true English poetry had its first season of flowering.

Examiner But we don't find anything else than lamentations satire and denunciation in the works of the poet of this age.

Candidate. Nevertheless, Sir, this poetry, as a whole has such an air of energy and youth as throws doubt on the importance to daily life of the apparent realities of history. The poets, despite all their defects, expressed there the thought too freely and fearlessly.

Examiner. Can you name some important poets of this period and also their masterpieces ?

Candidate. Why not sir, Gavain, with his masterpiece 'Pearl Ridge.' Ramoph Hiadon, with his masterpiece, 'Prottevion,' and Alfred Rusk, with his mastěrpiece 'Gramut Lyre.'

Examiner. What was the position of English language during this period ?

Candidate. As a matter of fact, sir, the abandonment of French which was necessary to the growth of English language showed its effect on prose (not poetry) at a later time. For the moment sir, English was used for nothing more than translations of foreign literary Pieces.

Topic VII.

THE CHAUCERIAN AGE OF ENGLISH POETRY

Examiner. What are the claims of Chaucer to be called the father of English Poetry ?

Candidate. In the vast barren period of the fourteenth century, Chaucer is the only major poet of significant recognition. He was the first novelist, first narrative artist, first rhymer first humorist of English poetry. He found the English language in bricks but left it a marble. He contributed a great deal in standardizing the

English language. His guiding poetic force can be seen influencing the successive generations of Poetry.

Examiner. Into how many periods can Chaucerian poetic career be divided and which of these periods is the most potential ?

Candidate. Sir, there are three main periods of his literary career— (i) The period of French Influence (2) the Period of Italian influence and (3) the Period of English Influence. Of these three the period of English Influence is the richest and most vital in the sense that it was during this period that he wrote his greatest poem 'The Canterbury Tale' with its grand 'Prologue'

Examiner. What services did Chaucer render to the development of English language, in particular ?

Candidate. Chaucer made English language independent of the support of foreign language for its literary efficacy. Before him Latin and Greek languages were supposed to be the guide and guardian of English language ; but Chaucer proved that English language could stand on its own legs for its literary accomplishments.

Topic VIII.

FIFTEENTH CENTURY LITERATURE
(1440—1498)

Q. What are the important and popular elements of the Fifteenth Century literature.

Ans. Sir, as a matter of fact, Ballad was the most popular form of literature in the 18th century England, nevertheless there were other important, worth mentioning forms of literature also, as Miracle Play, Caral, Morality Plays, and Masques.

Q. How do you define the Traditional Ballad of 15th Century England ?

Ans. Sir, the traditional Ballad of the 1:th century was entirely different from the Ballad of and 17th 18th centuries. It used to be anonymous story, handed down by oral transmission among generations of the folk. It was fundamentally a poetic practice of the upper classes. Afterwards it became what we know as 'dance-song'.

Q What do you know of Morality plays ?

Ans. Sir, it must be noted that the people of Middle Ages had an appetite for allegory, so the literary heads of that age thought of producing on the stage saintly legends with religious inspiring dialogues. Though, Morality was a dramatic form, yet may be taken as a medieval fore-runner of the Modern English Novel with a didactic purpose.

Q. Can you define, very briefly, Miracle Plays ?

Ans. Sir, the Miracle plays deal with certain important subjects and events of the Bible which were rendered in dialogue forms. Mostly these plays were exhibited in Churches on such sacred days as Christmas, Easter, Ash Mondays, etc. They then used to be purely Biblical

Q. What do you know of Carls and Masques ?

Ans. Sir, the Carls, a song of religious praise or devotion, and sometimes of joy or exultation, originated from folk songs. These songs were sung at religious functions. Masques were satirical plays which, under disguise, critically interpreted social customs and manners of the time.

Topic IX.

THE RENAISSANCE

(1550—1610)

Q. What do you mean by the term 'Renaissance' in English literature ?

Ans. Sir, the word Renaissance (a Latin word) means 'wonder'. It was used, for the first time, in Rome during the reign of Emperor Augustus. From 1552 to 1599, in England prevailed a literary atmosphere, known as Renaissance. In this period, the English literature, especially poetry was inspired by a fervour of aesthetic and romantic beauty. What the Italian painters depicted through their wonderful paintings was done by English poets, till Spenser. Spiritual unity became the central doctrine of the Renaissance literature in England.

Topic X

ELIZABETHAN POETRY

Examiner. Who are the outstanding poets of the Elizabethan Age ?

Candidate. Edmund Spenser, Sidney, Walter Raleigh and Thomas Nash......

Examiner. Thats all, please, can you cite their master works.

Candidate. Yes sir, why not ? Spenser's master-piece is 'Faerie Queen,' Sidney's most marvellous book is 'The Defence of Poesie,' Raleigh's most outstanding piece is 'Armeda of the King of Spaine' and Thomas Nash's master-piece is 'Summer's Last Will and Testament.'

Examiner. What are the main features of the poetry of the Elizabethan Age ?

Candidate. Sir, the main trend of the Elizabethan poetry is the Renaissance spirit, which pervades the poetry of Spenser and

his fellow Elizabethan poets. Second important characteristic of the poetry of this period is lyricism and the last secret of its popularity is the introduction of ballad and sonnet.

Examiner. If you were to compare Spenser with Chaucer, whom would you allot superiority ?

Candidate. Sir, no doubt Spenser's title as poet's poet itself suggests his supreme position in the realm of English poetry and that he is universally acknowledged as a great master of colour in poetry, yet compared to Chaucer he shows certain elements of inferiority—lack of humour, want of dynamic constructive power, deficiency in realism and monastory of characterization and description.

Examiner. But do you not find any distinction between the Anglo-Norman literature and the French Medieval literature ?

Candidate. Of course, sir, we do find a marked distinotion. Firstly sir, it was inevitable that the native purity of the French language was very soon edulterated when it came to Britain. Further the Latin influence, which governed the Anglo Norman literature, made i. literally and chronologically a real thing and not so much fantastically romantic as the French Medieval literature was. Finally it is the note of realism which distin guishes the Anglo Saxon literature from the idealist literary concept of Medieval France.

Examiner. Can you name some of the famous poets of the Anglo-Norman period of English literature ?

Candidate. Yes, sir, England, the famous author of 'Victors and Faenders,' Thomas, the celebrated author of 'Hun Rinenchild' and Goldbutch, the well known author of Norman Kingly Attire.

Examiner. What had been the position of English language during the Anglo-Norman period of English literature ?

Candidate. English language was made a bit straight from its crooked character though still it was not fit for literary purposes in the strict sense of the term. However, the language began to possess grammar.

Topic XI.

ELIZABETHAN DRAMA

Q. Who are outstanding dramatists of the Elizabethan Age ?

Ans. Sir, Elizabethan Age is to be called a galaxy of dramatists and playwrights in the sense that in this age England produced the greatest and most eminent writers of play. Marlowe, Shakespeare, Thomas Kyd, Ben Jonson, Thomas Dekker and Thomas Middleton are the most prominent among the great dramatists of the Elizabethan Age.

Q. Which is the master-drama of Christopher Marlowe ? What is its theme ?

Ans. Sir, undoubtedly, 'Doctor Faustus' is Marlowe's masterpiece, which he had written under inspiration of the German mystist. The central theme of the play is Man's boundless urge for attaining absolute perfection even without the aid of God—ultimately running into a spiritual crisis.

Q. Which is the masterpiece of Shakespeare, especially among his tragedies What is its theme ?

Ans. Sir, there is some controversy about the topic. According to some critics 'King Lear' is Shakespeare's masterpiece, while other regard 'Othello' as his greatest tragic hit. But if you want any views sir, I would take 'King Lear' as Shakespeare's master piece Its theme is redemption of evil by the glory of virtue.

Q Which is the master-piece among Shakespeare's comedies ?

Ans. Again, there is a controversy about this topic. Some critic take, 'As You Like It', other regard 'Twelfth Night' as his master comedy. But in my own views 'As You Like It' is Shakespeare's greatest romantic comedy. The central theme of the play is the celestial truth of pure love.

Q. What do you mean by dramatist personae ?

Ans. "Persona" is the Latin word for the mask worn by the actor in the drama of Classical Rome. It was borrowed from the Greek stage. It covered the whole head and was an ingenious acoustic invention which performed the function of an amplifier upon the voice of the actor who wore it. This mask was carved to represent symbolically the characteristics of the type for which the actor stood. By an easy extension the word 'persona', originally meaning 'loud-speaker', came to mean personage or character in a play.

Q. What is the meaning of the word 'Agonistes' ?

Ans. 'Agonistes' is a Greek word It means (a) an athelete, (b) and advocate, and (c) an actor.

Q. What is a melodrama ?

Ans. A play in which characters tend to become mere dummies, labels, ciphers, while the incidents slowly assume all the importance, story is of an easy crossword puzzle or like a detective story is known as melodrama. The basis of melodrama is sensationalism.

Q. What is sensationalism ?

Ans. Sensationalism is that state (in drama) where unexpectedness is combined with peril without any reason.

Q. Tell us something about the conception of Greek Tragedy.

Ans. Fate and hero come into conflict. The hero is a man of high blood; he has a tragic flaw. He is a human being of exceptional calibre and status, but at the same time he is neither a god nor a demon. Greek tragedy according to Aristotle has the following elements :

Plot, Characters, Ideas, Music and Spectator.

Q. What are the major types of irony ?

Ans. There are three kinds of irony in literature :—

(1) Verbal Irony. When we state, for the sake of emphasis, the reverse of what we mean to convey we use this rhetorical device. For example, we say that 'this is a nice conduct', meaning 'such conduct is disgusting.'

(2) Irony of situation. When life puts an incident before you that makes a mockery of your words or your deeds or your particular plight, you have irony of situation.

(3) Dramatic Irony. Though dramatic irony quite resembles the irony of situation, yet there is a little difference between these two. Dramatic irony is essentially prophetic, whereas irony of situation is altogether wrapped up in the here and now. "Dramatic irony (irony of fate) is the warping of the speech of a character in a drama to fit an opposite sense conceived in the mind of the gods."

The term 'irony' originates from the Greek word 'eironeia' meaning 'a dissembling in speech.'

Q. What is the difference between romantic and classical Drama ?

Ans. In the classical drama, the dramatist follows strictly the unities of time and place, follows the principles of control and balance, is rationalistic, and his purpose is moral. In the romantic drama, the dramatist is somewhat more free. He can violate the unities, can intermingle the comic and the tragic, and is emotional.

Q. What is the Shakespearean method of ending a drama ?

Ans. The end of a Shakespearean drama is quiet. It is presented through persons of the lesser degree. It ends on a note of solemnity, not of tragedy. It universalizes the play in a generalisation. It very often involves the transfiguration of a lesser character.

Q. Mention some of the famous heroes and heroines of the Greek plays.

Ans. Oedipus, Orestes, Agamemnon and Ajax are some of the well-known heroes. Clytaemnestra, Electra, Iphigenia, Jocasta and Antigone are a few famous heroines of the Greek plays.

Q. What are the chief characteristics of a Shakespearean hero?

Ans. The Shakespearean tragic hero is always a man of high status. He is full of a tragic flaw. But he also illustrates the omnipotence of Fate. The tragic hero acts characteristically, that is to say, he is in his normal condition; his sense are alert; he is under no spell The tragic hero has a divided soul; he faces both the internal and external conflict. He dies before the end of the play.

Q. What are the major characteristics of the Shakespearean tragedy ?

Ans. The Shakespearean tragedy is the story of a man of high status ; it is a tale of human actions producing exceptional calamity and leading to the death of a man in high estate. The sorrows are caused no doubt by his tragic flaw, yet Fate too plays an important role. "Character is destiny". The conflict in the Shakespearean tragedy is primarily internal. The tragedy always ends on a note of reconciliation.

Q. What are the major kinds of comedies ?

Ans. The major kinds of comedies are :—

1. Comedy of Character (e.g those of W. B. Yeats).
2. Romantic Comedy (e. g. those of Shakespeare).
3. Classical Comedy.
4. Comedy of Humours (e.g. those of Ben Jonson).
5. Comedy of Manners (e. g. those of Congreve)
6. Comedy of Intrigue.
7. Comedy of Wit and Fun.
8. Comedy of Ideas (those of G. B. Shaw).
9, Comedy of Situation (e. g. Shakespeare's 'Comedy of Errors')
10. Sentimental Comedy (those of Oliver Goldsmith and Sheridan).
11. Comedy of Seasons or Moods (e. g. of Christopher Fry).

Q What do you know of the comedies of Ben Jonson ?

Ans. Sir, truly speaking, Ben Jonson wrote mostly comedies of humours. His noteworthy comedies are 'Every Man in his Humour,' 'Volpone or The Fox,' 'The Poetaster', 'The Alchemist,' 'The Devil in an Ass' etc.

Q. What do you know about the classicism of Ben Jonson ?

Ans. Sir, to be frank, Ben Jonson's classicism inspired an adherence to the unities of Time, Place and Action, emphasising a unity of time and rejecting the admixture of comedy and tragedy. But, sir, probably even more important was his manifesto to give 'deed and language such as average people' to show an image of times and to sport with human follies and not their crimes.

Topic XII.

THE AGE OF MILTON

Q. What do you know about the Political state of the Age of Milton ?

Ans Sir, in reality the age, Milton lived in, was storm-tossed. The terrible civil war, which shed pools of English blood, had divided, rather cut the nation into two opposing and conflicting elements. With the downfall of the common wealth, again, the political condition took a new turn—retreat from republicanism to monarchy.

Q. What was the religious background of the Age of Milton ?

Ans. Sir, The Reformation had brought about a sweeping change in English Church. With the intensity of the fervour of Reformation there cropped up a new section of the Church, the Puritan Church. The most marked feature of the religious revolution of the period was the constant clash and rivalry between the Puritan and the Anglican Church.

Q. Which book of Milton, do you think, throws light on this religious controversy and jealousy ?

Ans. Sir, as a matter of fact, almost all the poems of Milton, directly or indirectly, throw some light on the religious controversy of that age, yet it is 'Lycidas' in particular, which deals completely with this topic from beginning to end.

Q. Which is Milton's master-piece ? What is its central theme ?

Ans. Sir, 'Paradise Lost' is undoubtedly. Milton's greatest book, I mean his master-piece, which he wrote during his blindness. Milton in this mighty poem seeks to discuss the ways of God to man. As a matter of fact, sir, theme of the poem is the doctrine of Absolute Faith in God which is an eternal doctrine.

Q. What is your opinion about Milton's Paradise Regained ?

Ans. Frankly speaking sir, and with every measure of esteem and honour to Milton 'Paradise Regained' is hopefully designed and poorly pretended piece of art. I would have been better had he not written this poem after writing 'Paradise Lost.'

Q. Well, what do you think of Milton's last book 'Samson Agonistes' ?

Ans, 'Samson Agonistes', indeed, is a good work of Milton. It is a drama in blank verse, depicting Milton's own life, especially his wretched life after his blindness, fall of commonwealth and faithlessness and insincerity of his wife. It is an auto-biogarphical piece of dramatic art.

Topic XIII.

THE RESTORATION DRAMA (Comedy)

Q. What do you know of the Restoration Comedy ? What was the spirit of the Comedy ?

Ans. Sir, Restoration Comedy came into being just as early as heroic tragedy. As a matter of fact sir, it was no less a natural issue of the general influences of the Time, and it was still better able to satisfy contemporary tastes. The spirit of the restoration Comedy was essentially a social thing. It developed through the reciprocal observation of character, the refining of critical sense and fixing of conventional values.

Q. Whom do you take to be the greatest of the dramatist of Restoration Comedy ? Which is his Master-piece ?

Ans. In my opinion sir, Congreve is the greatest of the dramatists of the Restoration Comedy and, undoubtedly, the 'Way of the World' is his Master-piece. He took the Comedy from Etherege and enriched it, raising it still higher. In 'The Way of the World' he has given a fine picture of the society of his time.

Q. What is your opinion about Sheridan ? Which is his greatest Comedy ?

Ans. Sir, Sheridan is noted for having developed the comedy of sentimentalism into a refined comedy of manners. In this respect his status is fairly high in the literature of Restoration Age. In my opinion, his master-piece is the 'School for Scandal.'

Topic XIV.

THE RESTORATION DRAMA (Tragedy)

Q What was the nature of the tragedy of the Restoration Period ? Whom do you take to be the greatest of dramatists of Restoration Tragedy ?

Ans. Sir, the tragedy which was in vogue in the Restoration Period, was known as Pseudo-classical tragedy. It was immensely influenced by the tragic literature of Greek and Roman dramatists. In my opinion John Dryden was the greatest of the Restoration tragedians. undoubtedly, his master-piece is 'All for Love.'

Q. What do you know about the Heroic Tragedy ?

Ans. Sir, the Heroic Tragedy of the Restoration Period was partly based upon classical assumption of fate and partly on the French ideal of heroism. It had an aroma of an unconscious romantic fervour. Dryden's 'Conquest of Granada' is a specimen of the Heroic Tragedy.

Q. What do you know of the Horror Tragedy of the Restoration Period ?

Ans. Sir the pioneer of Horror Tragedy was Webster and his 'Duchess of Malfi' is supposed to be the best example of this kind of tragedy. But sir, as a matter of fact, the so-called 'Horror Tragedy' could not produce any durable impact on the taste of the people of the Restoration Age.

Topic XV.

THE RESTORATION PROSE

Q. What was the guiding spirit of the Restoration Prose in English literature ?

Ans. Sir, the prose of the Restoration Age was something logical and that rationalism was its chief trait. Hobbes's is supposed to be the greatest contribution to the Restoration Prose and he, throughout his prose writings, had done his best to bring about an analytical survey of man's relation with the political doctrine of statehood. Hobbes, in his philosophic-cum-political prose, reduced all the material universe to movement, and by an enduring analogy, reduced to the same principle the whole moral universe of mind and society.

Q. Leaving Hobbes, whom do you consider to be the noted prose-writer of the Restoration Prose ?

Ans. Sir, leaving Hobbes, Issac Barrow is the most important of the prose-writers of the Restoration Period. Through his prose-writings, Barrow insists on treading the most simple and direct way upon the advantageous consequences of virtue. He tries to prove that man, through his virtuous and compassionate means can enrich his soul and by enriching his soul, he can make himself a true follower of his Maker (God).

Q. Who are the other prose-writers of the Restoration Age ?

Ans. Sir, there are hosts of prose writers, but the chief of them are Robert Sault, John Tillatsin and Edward Stillugheet. They were mainly religious teachers, who expressed their teachings through their prose-pieces.

Topic XVI.

POETRY OF SATIRICAL AGE

Q. What do you mean by the Age of Satirical Poetry ?

Ans Sir, as a matter of fact, there is no definite school of poetry, known as that of the satirical Age; nevertheless, between

1660 and 1702 there sprang up a kind of artificial classical poetry with its main aim of exposing the follies and artificialities of the society through satires. The poets, who pioneered this poetic school, were influenced by the Latin satirists.

Q. What do you know of Dryden's satirical poetry ? What was his object of writing satirical poems ?

Ans Sir, Dryden in the beginning, translated the works of the Latin satirist. His 'Essay on Satire' centres round a comparison and analysis. His 'Absolem' is of course a direct attempt to satirize the political topic of his time. But, it is noteworthy that Dryden, in his satirical poems, condemns the personal element in satire.

Q. What do you know of Pope as a satirical poet ?

Ans Sir, Pope's angle of satire was entirely different from that of Dryden. Pope was engaged in satirizing the social frivolities of his age. Throughout his writings he made a satirical attack on the ultra-fashionable trends of his age. For example, in his masterpiece 'The Rape of the Lock', which is a mock heroic poem, he satirizes the cheap and artificial tendencies of his age, especially among ladies of fashion.

Topic XVII.

LITERATURE OF DISSIDENCE—IDEALIST WRITERS
(1712—1725)

Q. What do you mean by the term dissidence in English Literature ?

Ans. Sir, the puritanic fervour, which was supposed to have disappeared with the Restoration, was in fact not dead. It was present, though in a hidden or dormant pose. The deep-rooted belief in the noblest ideals of Church and Church once again sprang up and expressed itself through the writings of such men of literature as John Bunyan, Fox and Ellwood. As a matter of fact, sir, it is in the work of these three writers that one must perceive and study the temperament of idealism.

Q Which is John Bunyan's Master-piece ? What is the theme of this great book ?

Ans. Sir, Bunyan's master piece is the 'Pilgrims Progress.' The central theme of the book has as a matter of fact. nothing original in it; it is a fruit of his inspiration which he received from the Holy Bible and the teachings of Jesus Christ Symbollically, it is the journey of human soul to heaven.

Q. How is it that the literature of Idealist failed to continue its grasp on the mind of the Restoration readers ?

Ans. Sir, the main cause is that the Restoration reader,

nurtured in merry and sensuous ways of life, could not keep up with the idealistic and austere tempo of this literature. The fact is that with the exception of Bunyan there was no other writer of this school who could fascinate the hearts of the literary public.

Topic XVIII

THE CONTROVERSIAL LITERATURE (1725 – 1740)

Q. What do you know of the spirit of controversy that crept into English literature during the first quarter of the eighteenth century ?

Ans. Sir, with the too much emphasis on the scientific and logical trend of the early Eighteenth Century society, there grew an intellectual controversy among the writers and some of them, like Swift and Defoe, who were the pioneers of the spirit of controversy, began to write such literary pieces as to produce satirical lashes on the logical and scientific tendency of the age.

Q. Which of the books of Swift, according to your opinion, exhibited this tendency ?

Ans Sir, the first book of Swift is 'A Tale of a Tub', in which his genuis is laid bare, terrified or scandalized. The next book worth mentioning is the *Battle of Books* which is fired by an anger still aimed at a special object at certain forms of intellectual ambition and error. The Third book worth mentioning is *Gulliver's Travels* through which he criticises not only the abnormality of the social extravagance but also the political life of England, of the first half of 18th Century.

THE COFFEE-HOUSE AGE OF ENGLISH LITERATURE (1715—1740)

Q. What do you mean by the term Coffee-house literature in English language ?

Ans. Sir, in the age of Queen Anne Coffee-houses were very common in London and these Coffee-houses were crowded with people of all upper middle classes, lawyers, medical practioners, literary men, journalists politicians, etc. They talked in all elements of the time in their gossips. Out of these Coffee house 'gossips' there grew a kind of literature, known as Coffee house literature.

Q. Who are the main writers of the Coffee-house literature ?

Ans Sir, as a matter of fact, Richard Steele and Joseph Addison were the pioneers as well as the 'Gems' of this literature. These two literary men, sitting in the Coffee-houses, observed the movements, fashions and various trends of the society and described these trends through their periodical essays.

Q. Of the two (Steele and Addison) whom do you prefer ?

Ans. Sir, it is difficult to give an exact answer to this question. Both had their own merits as well as defects. Steele was a master of 'Matter' while his 'Manner' was poor, where as Addison had a superior style of 'Manner', but his 'Matter' was poor.

Topic XX.

THE DOCTRINAL CLASSICISM OF DR. JOHNSON (1740 – 1770)

Q! What do you know of the Doctrinal classicism of Dr. Samuel Johnson ?

Ans. Sir, under the impact of Samuel Johnson classicism had brought its principal effect to bear upon literary expression of the urges of talent. Dr. Johnson, who himself was a pyramid of talent, once again introduced high ideals of literary diction and theme into the realm of English literature. He, as a matter of fact, sir, represented pre-eminently, the persistence of classical dogma. He is, thus, the head and symbol of the survival of the classical doctrinalism.

Q. What contribution did Johnson make to the developments of English literature ?

Ans. Sir, it is an admitted fact that Dr. Johnson suffers from a number of defects and that his pedantic attitude towards literature cannot be appreciated under any circumstance. Nevertheless, sir, he made remarkable contribution to the enrichment of English language and also to the development of English literature. In this respect I must take his 'Dictionary' as his greatest constructive contribution to the enrichment of the English language' and his 'Lives of Poet' and 'Ressales' are the best examples of his contribution to the development of English literary criticism. His 'Rambler' is also one of the greatest works of Prose.

Topic XXI.

PRE-ROMANTIC POETRY THE AGE OF TRANSITION (1770 – 1789)

Q. What do you know of the Pre-Romantic age of English Poetry ? What is the other name of this age of Poetry ?

Ans. Sir, the Pre-Romantic English Poetry, which is also known as the 'Transition Poetry,' was a vacuum between the classical and Romantic facet of English Poetry. As a matter of fact' sir, it paved the path for the march of Romantic Poetry which began with Wordsworth.

Q. What was the main characteristic of the Tranisition Poetry ?

Ans. Sir, the Transition Poetry banished the rigid and formal conventional code of classicism. It made simple and day-to-day elements of life as its theme. It laid stress on the simplicity of diction and sweetness of poetic art. Though the poets of this age did not treat Nature spiritually, yet it attempted to treat and interpret nature in her external mood.

Q. What are the chief poets of this age ?

Ans. Sir, Gray and Collins are supposed to be the chief poets of this age Gray through his elegies gave a vivid description of Nature and her calm and serene beauties where as Collins drew a beautiful poetic picture of Nature by his odes which are regarded as some of the finest elements of English Poetry.

Topic XXII.

THE AGE OF ROMANTIC REVIVAL
(1789-1830)

Q. What do you know of the Romantic Revival in English Literature.

Ans. Sir, the Romantic Revival was a reaction to the day, nsipid and rigidly conventional literature of the classical school. It was a product of French Revolution as well Wordsworth was the fore-runner of this new epoch of English poetry. In a nut-shell, Romanticism was the re-awakening of the spiritual and moral facets of human concept. Nature was not only described as a background, it was morally and spiritually analysed and interpreted.

Q. Who were the poets of the Romantic Revival Age of English Poetry ?

Ans. Sir, Wordsworth and Coleridge were the fore-runners of the poetry of Romantic Revival. They brought out the Lyrical Ballads, which heralded the dawn of the age of Romantic Revival in English literature. After them, Southey and Scott also contributed to this new school of poetry, though Scott's share is more as a Romantic Novelist than as Romantic poet Besides, Byron, Shelley, and Keats were the younger romantics.

Q. What was the place of nature in the poetry of this age ?

Ans Sir, Nature was given life, vitality and morality. Wordsworth endowed Nature with a soul and a mind. He took Nature as a moral and spiritual guide for human beings. According to him, God can be found in the peaceful and serene manifestations of Nature.

Topic XXIII.

THE VICTORIAN AGE (POETRY)

(1830-1899)

Q. How did the poetry of the Victorion Era differ f om the poetry of the Romantic Revival ?

Ans. Sir, the Victorian Age was the age of scientific awakening. The poets of this poetic era tried to prove into the various manifestations of nature scientifically. They did not try to spiritualize or moralize Nature, as the Romantics did. Moreover, the main characteristic of this poetry was representation of the various facets of the age, especially scientific and industrial ones.

Q. Who are the noted poets of this age ?

Ans. Sir, Tennyson was the fore-runner of this new poetic era. Browning, Mrs. Browning and Matthew Arnold are the other poets of the Victorian Age.

Q. What is the basic difference between Tennyson and Browning as poets ? What do you think of Matthew Arnold ?

Ans. Sir, Tennyson was the representative poet ; he was concerned more with the task of representing his age than in, taking up abstract and idealistic views of poetry. Again Tennyson was a master of style and diction, whereas Browning did not at all care for the 'Manner'; to him 'Matter or Thought' was the cardinal concern. At places he commits, even grammatical blunders. But he had two things, which Tennyson lacked sublimity and profoundity. Matthew Arnold was an elagiac poet and he had a pessimistic out-look Throughout his poems he laments and moans the dictates of hard-fate.

Topic XXIV.

THE VICTORIAN AGE (NOVEL)

(1840-1902)

Q What is your own opinion about the Victorian Novel ?

Ans. Indeed, sir, Victorian age of literature was famous not on account of its poetry nor for its prose, but it was Novel which, as a matter of fact, immortalises this age. It produced some of the greatest novelists of English language. Realism and idealism were beautifully and most artistically woven into a fine literary end in Victorian Novels.

Q Who are the main novelists of this age ? Tell briefly some of the characteristics of each.

Ans. Sir, Dickens was the greatest of the Victorian Novelists. He was a novelist of the common people. He depicted the true figure of the life of the comm)n p3ople of London. After him I regard Thackerary as a gréat novelist. He was the novelist of upper class people. His master-piece is 'Vanity Fair.' Meredith is also an analyser of life and in his novels he depicts the life of the people of entire continent. Fielding is yet another 'gem' of Victorian novel, whose main characteristic was satire The last, though not least was Hardy. He had a dark and sobervision and throughout his novels we find inevitability of Fate. He was the novelist of the rural areas of England, like our Hindi Literary artist, Munshi Prem Chandra.

Q, Can you name the master-pieces of these novelists.

Ans. Yes sir, why not ? Thackerary's masterpiece is 'Vanity Fair,' Fieldings 'Tom Jones', Meredith's 'The Egoist', Dicken's 'David Copperfield' and Hardy's 'Tess.'

Topic XXV.

THE VICTORIAN AGE (PROSE)

(1840-1905)

Q. Who are the main prose writers of the Victorian Age ?

Ans. Sir, John Ruskin, Thomas Carlyle, Pater and M. Arnold were the main prose writers of the Victorian Age.

Q. What do you know of Ruskin's prose ?

Ans. Sir, John Ruskin, was the greatest reformist and pacifist of his age. Through his master-piece, 'Unto the Last' he brought about a revolution in the realm of economics. He allied morality with economics. He was a believer in the cult of simplicity and human equality. Through his 'Seasme And Lilies,' he tried to emancipate woman of England of that age.

Q. What is your opinion about Carlyle ?

Ans. Carlyle, sir, was more a historian than a prose literate. His 'Past and Present' which is his master-piece gives his views on the Middle Age and its spirit. His next work 'Hero and Hero Worship' is however too aristocratic in spirit. But, as a matter of fact, sir, his prose is inferior to that of Ruskin's poetry.

Q. What is your opinion about Pater and Matthew Arnold ?

Ans. Sir, Pater was the greatest critic of his time. His 'Essays and Appreciations' are treasure of criticism. M. Arnold was also a critic and an essayist. As a poet he failed, but as a critic he won immortal name.

Topic XXVI.

PRE-RAPHAELITE POETRY
(1896-1905)

Q. What do yon understand by the term Pre-Raphaelism ?

Ans. Pre-Raphaelism, sir, in its broader sense was a plea for the imaginative life, a protest against the intellectualism which had crept into the poetry soon after the death of Queen Victoria. In a sense, therefore, it was a return to the earlier Romanticism and that Medieval Enthusiasm played a considerable share in its manifestations.

Q. Who were the important poets of this school of poetry ?

Ans. D. G. Rossetti, Christina Rossetti, Morris and Swinburne, sir

Q. What are the main characteristics of the poetry of D. G. Rossetti, and Christina Rossetti ?

Ans. Sir, Rossetti's poetic art was half Italian and half English in characteristic. He was most deeply influenced by Keats. His paetry is full of symphonic sweetness and melody. Christina Rossetti was however, different from her brother. Her work lacked the fundamental romanticism of D. G. Rossetti. She had a mystic touch in her poems. and to a great extent she was influenced by the poetry of Coleridge.

Q. What are the chief aspects of the poetry of Morris and Swinburne ?

Ans. Morris, sir, was in reality a painter poet. His poetic facets were those of a painter. He lacked emotional fervour, Swinburne, on the other hand was an idealist and a revolutionary poet, like Shelley. He was not a poet of the earth but of the Ethereal world of imaginative fancy.

Topic XXVII.

THE GEORGIAN LITERATURE (POETRY)
(1905 1918)

Q. What do you know of the Georgian Poetry ? What are its main characteristics ?

Ans. Sir, the period from 1905 to 1918 (end of the first World War) is known as the Age of Georgian literature. The poetry of this age was somewhat different from that of the Victorian Age. It was the poetry of war and politics, but side by side there grew up a new kind of poetry—that of the historical anyalysis of the 'time,' as depicted by the poems of Kipling Again. sir there was a strange admixture of realism and idealism as depicted by the poem of Robert Bridges and finally a ...

trait was also visible, as we find in the poems of Walter De La Mare.

Q. Who was the Georgian poet known as the war poet ?

Ans. Rupert Brooke, sir. He was himself any army man, who died on the war front (1914-18). His sonnets, like. 'The Soldier', 'The Dead' etc. are best specimens of War-Poetry.

Q. What is your opinion about Robert Bridges ? Why is he called 'Poet of Nine O-Clock in the morning ?'

Ans. Sir, Robert Bridges was the greatest lyricist of Georgian Age. He is called the poet of 'nine O'Clock in the morning' on account of his fresh and sweet thoughts, conveyed in equally fresh and sweet style. Nine O' Clock, in England, is supposed to be the freshest and most pleasant time. Bridges' poetry is as fresh and pleasant as the time of nine O-Clock in the morning.

Q. What is your opinion about Rudyard Kipling ?

Ans. Sir, to be frank with you, Kipling was not a scholar poet; he was a journalist-cum-historian. In other words, sir, he was the kind of poet whose compositions could be printed in news-papers of the largest circulation. Moreover, sir, Kipling had a historical bent and this bent had produced something of dull impact on his poetic order.

Q. What is your own individual opinion on the War Poetry of Rupert Brooke ?

Ans. To be frank sir, I do not at all appreciate the war-poetry of Brooke, especially these days when we are going to banish the very idea of war and establish world peace. Moreover, his war poems are rigidly intoxicated with aggressive nationalist fervour, which we hate, in this age of internationalism.

Q. Who are the other important and worth mentioning poets of the Georgin Age ?

Ans. Sir. Hopkins, Henry Newbolt, Hillaire Belloc, Fitzgerald, Henry Davies, Meal Painter, Walter de La Mare, Mary Pickard Bow and S. Sasoon are the poets of the Gerogian Age, worth mentioning.

Topic XXVIII.

GEORGIAN AGE (PROSE)
(1905-1918)

Q, Who are the prose-writers of the Georgian Age, worth mentioning ?

Ans. Sir, most prominent of the Georgian Prose-writers are Walter Bagehat, Lesile Stephen, Theodore Watts. Edward Dawden, Arthur Symons and Thomas Wright.

Q. What was the general trend of the Prose of the Georgian Age ?

Ans. Sir, the Georgian Prose had a two fold complexion. It was journalistic and critical. On one hand it aimed at producing a realistic impact on English literature while on the other, it created a critical fervour. But, in reality, this trend was not artistic, it was more or less tactical. It was indeed inferior to Victorian Prose.

Q. What do yon know abuot the critical prose of the Georgian about Age ?

Ans Sir, as a matter of fact, the critical prose of the Georgian Age was hardly worth appreciating by modern student. Any how, Leslie Stephen and Theodore Watts did contribute a lot to the development of critical literature. The former was a great critic of Shakespearen plays while the latter contributed a lot to the development of criticism of the Romantic poets.

Q. What do you know about the aesthetic trend of the Georgian Prose ?

Ans. Sir, the prose-writings of Arthur Symons symbolize the aesthetic note of Georgian Prose. He echoed the classical aesthetic writers in simple and modern English Prose. But, sir, he has a fault because he is often decorative.

Topic XXIX.

MODERN LITERATURE (POETRY)

(1919—1960)

Q. What has been the trend of English Poetry between the two World Wars ?

Ans. Sir, the English poetry after World War I has undergone a radical change. The period between the two World Wars (1919—1939) witnessed a tremendous change, especially, in the poet's attitude to life. Heroics no longer interested them and they settled down to a resigned acceptance of Fate. From the sorrow and despair that had reared their emotion, they turned to explore their own mind. So, they approached the task first by rejecting all traditionai values and beliefs.

Q. Whom would you call the pioneer or torch-bearer of Modern poetry ?

Ans. Decidedly it is T. S. Eliot, sir, who is to be accepted as the poineer of the New poetry that sprang up between the two World Wars. He was the first modern poet, who tried to prove that poetry is neither emotion nor is it recollected in tranquallity. He made a land-mark in the History of English poetry by writing his master-piece 'The Waste Land'. in which he endeavoured to

establish the fact that a poet's duty is to reconstruct the shattered world after the War

Q. **Whom do you take to be the most representative modern poet ?**

Ans Sir, undoubtedly, it is Stephen Spender who is to be called the most modern of the English poets. He is a realist and wants to prove the fact that the highest function of poetry is to interpret life in its truest and most actual state. His master-poem is "Thought During An Air Raid," in which he expresess the idea that even in mortal horror man does not change his native instincts

Q. **What is your view about Reginald Gould ?**

Ans. Sir Reginald Gould is a product of Irish Freedom Movement. She has, therefore, often been described as a 'rebel lyricist.' She has a tendeocy to rebel against the modern social, economic and political order. In her famous poem 'God of the Rich' she makes a rebellous attack on the capitalist order of the day.

Q. **What do you think about the poetry of Gracy Frank ?**

Ans. Sir, Gracy Frank is a staunch realist, rather I should call her an 'Ultra-realist,' who has been challenging the poetry of emotion and idealism. As a matter of fact, sir, her too much I mean abnormal-realistic attitude is hardly to be tolerated. For example in her poem 'What I Dream'? she has tried to prove that the entire world of emotional poetry is groundless and has no logical basis.

Q. **Who are the other modern poets of importance ?**

Ans. Pearson Webb, John Maefield, Edward Gibson, W. B. Yeats, Pauta Margret Rose and Ellen Brookway are the noted poets of the modern age, sir.

Topic XXX.

MODERN LITERATURE (DRAMA)
(1919—1961)

Q. **What has been the trend of the drama of the period between the two World Wars ?**

Ans. Sir, as a matter of fact, the impact of modernism has been far greater on drama rather than any other branch of literature. The new dramatic art which came to England from the pens of George Benard Shaw and John Galsworthy brought about a revolution in the world of theatre. Realism, backed by the day to day realistic ups and downs of our modern life, became the guiding impulse of the modern dramatic art.

Q. **What is your opinion about Bernard Shaw as a modern dramatist ?**

Ans. Sir, **Bernard Shaw is a** native disciple of Ibsen. He **has** injected a new spirit into **the vein** of English drama. Through his dramatic process he endeavours to falsify the old dictum of idealism and fancy in theatre. He is also a bold challenger to the romantic aspect of drama. Practical and realistic approach to life is the gist of his dramatic art.

Q. **Can you name some of the plays of Bernard Shaw ? Which is his master-piece ?**

Ans. 'Arms And the Man', 'Saint Joans,' 'Candida,' 'Man and Super Man,' Back to Methusala' are some of his important plays. In my opinion, sir, 'Man and Super Man,' is his masterpiece.

Q. **What do you know of Galsworthy as a modern playwright ?**

Ans. Sir, Galsworthy is another modern dramatist He is more concerned with the critical phase of the social life than with the reformative one. In almost all his plays he is out to criticise the social and economic trend of the time. He is a shrewd critic of the political trends of the time as well. All his plays are problem plays, sir.

Q. **Can you name two of the important plays of Galsworthy ? What is the theme of these plays ?**

Ans. Yes sir, 'The Strife' and 'The Silver Box' are supposed to be his two great and important plays. But, undoubtedly, his master-piece is 'The Strife,' in which he criticises the tanacity of the employer and the employees to the extremist extent. In 'Silver Box' Galsworthy attacks the uneven trend of Justice.

Q. **What do you mean by the term Modern Problem Plays ?**

Ans. Sir, the modern problem plays deal with the manifold problems of the modern age. In these plays the dramatist is engaged in solving the complex and complicated problems which have cropped up in our modern society, which itself is highly complex. But sir, the surface realism tends to deprive these plays of their artistic beauty.

Topic XXXI.

MODERN LITERATURE (FICTION)

(1919—1961)

Q. **Who are the master-novelists of the Modern Age according to your own view-point ?**

Ans. Sir, according to my humble view Joseph Conrad is to be taken as the greatest modern novelist and after him I regard Pearl Buck. Then I would take Virginia Woolf, Joyce, Rose Macaulay, Arnold Bennet and P. G. Woodhouse.

Q. What is the trend of modern English fiction ?

Ans. Sir, modern fiction is entirely different from that of the Victorian period. His main object is to interpret life and offer reformative guidance to the manifold problems of our modern life. Its very theme is analytical observation into the cross-currents of the conflicts which beset our modern life.

Q. Do you think that Modern Fiction is superior to the Victorian Fiction ?

Ans. Sir, it is difficult to say whether Modern Fiction is superior to Victorian fiction or otherwise, but it is certain that modern fiction is more appealing to the impulse and urge of modern man. While Victorian Novel depicted and represented only life and institution of the Victorian Age, Modern Novel deals with all the phases and activities of modern life. It touches all the problems and complexities of our life. I can say this much that Modern Fiction is much more comprehensive than the Victorian one, and that decidedly, it is more realistic and creative than its Victorian counterpart.

Q. Which is the master-piece of E. M. Forester ?

Ans. Sir, E. M. Forester's master-piece is 'A Passage to India' which depicts Indian nationalistic and patriotic reaction to the British rule in India. The hero of the novel, Dr. Aziz is an embodiment of Indian nationalism, who represents Indian patriotic urge to the fullest extent.

Q. What do you know of the master-piece of Pearl Buck ?

Ans. Sir, Pearl Buck's master-piece is 'Good Earth' which won for her the Nobel Prize. The theme of the novel is Eastern life and its simplified outlook and vision. Through this book the novelist throws a light on the various elements that constitue cleavage between Eastern and Western minds.

Q. What do you know of the main works of Virginia Woolf ?

Ans. Sir. Virginia Woolf wrote nine novels, and out of these only two are worth mentioning 'To The Light House' and 'Mrs. Dalloway'. The first book is about Ramsay family, their relations to one another and to a small representative group of their friends. 'Mrs. Dalloway' is a conventional novel, the form of which is the vehicle for two kinds of expression — one on the plane of prose and the other on the plane of poetry.

Topic XXXII.

MODERN LITERATURE (PROSE)

(1919—1961)

Can you name some of the top-ranking prose-masters of the Modern Age ?

Ans. Why not sir, H. G. Wells, George Wyndhan, G. K.

Chesterton, William Mackail. Richard Jeofferies, John Freeman, Edward Margon, Stephen Prince, Alfred Moyce are the outstanding figures of modern prose.

Q. **What is the general trend of the Modern English Prose ?**

Ans. Sir, the general trend of the modern literature is journalistic than dull and prosaic. Greater stress is laid on the development of short stories as well. Novel has been eclipsed by short stories. Mr. H. G. Wells has brought about a revolution in the world of short stories. Again, there has been a new urge on the part of the modern prose-writer to revitalize and re-orientate the art of biography.

Q. **Why is G. K. Chesterton called a topsy turvy author ? Can you name any of his topsy turvy essays ?**

Ans. Sir, Mr. Chesterton takes up the tail of his theme in the beginning and then he touches the head. In other words sir he, first of all, exposes the expected end of his matter thereby saving readers from suspense. The most typical of his topsy turvy essays is 'on running after one's own hat' !

Q. **Wnom do you regard as the most typical of the Modern Prose writers ?**

Ans. Undoubtediy, Stephen Prince, sir.

Topic XXXIII.

(LITERARY CRITICISM)

Q. **Can you name some of the noted modern literary critics ?**

Ans. Yes sir, the top ranking literary critics of the modern age are T. S. Eliot, Stopford Brooke, Dr. G. B. Harrison, Robert Lynd, George Saintsbury, Augustine Birrel Pry, A. C. Ward., Mrs. Ellen Brookway and Dr. Miss Mary Woodland.

Q. **What do you know of T. S. Eliot's angle of Criticism ?**

Ans. Sir T. S. Eliot has, indeed, brought about a revolution in the realm of literary criticism. He puts up a vigorous crusade against the old emotional school of criticism. According to him, an emotional critic is necessarily a bad critic. Again he opined that for successful literary accomplishment no critic must necessarily be himself an artist. He has condemned the fault finding attitude of the Victorian critics. In his view a critic must not only try to find out faults and defects of the authors, but he should weight the merits and faults of their literary works

Q. **What do you know about Dr. G. B. Harrison as a literary critic ?**

Ans. Sir, Dr. Harrison is pre-eminently a dramatic critic. He has made substantially deep criticism on Shakespearean Tragedy in particular. He has, certainly eclipsed Prof. A. C. Bradley, especially in his critical estimate of the Problem of Shakespearean

hero. Harrison has approached Shakespearean hero. Harrison has approached Shakespeare from a creative and realistic angle and not from an emotional way (as Prof. Bradley has done). His book 'Shakespearean Tragedy' is far more superior to Prof. Bradley's book under the same title.

Q. What is your opinion about Robert Lynd as a critic ?

Ans. Sir, as a matter of fact, Robert Lynd, unlike Stopford Brooke or George Saintsbury, is not a professional critic. He is a critic by temperament and voluntary choice. He has written series of essays on the trends of poetry of various ages. But, sir, it must be noted that Lynd does not take up individual poet ; his target of criticism is poetry—its nature, scope, appeal and spirit.

Q. What is your opinion of the other critics you named just now ?

Ans. Sir, Augustine Birrel is a prose critic. He has written critical essays on the essayists, especially of the 18th century, Addison, Steele and Defoe. A. C. Ward has offered creative and substantial criticism on modern novelists and dramatists especially on the plays of Bernard Shaw and Galsworthy. Dr. (Miss) Mary Woodland has offered criticism mainly on the romantic poets : I mean Wordsworth being her favourite romantic poet. Mrs. Ellen Brookway, who is a Canadian critic, has contributed substantial criticism to Shakespearean plays, both tragedies as well as comedies.

CHAPTER II

ANGLO-SAXON LITERATURE

Q. What do you know about history of the Anglo-Saxon Literature ?

Ans. The literature of the period from the Anglican invasion of the 5th and 6th centuries to about A D. 1100-50 is known as Anglo Saxon literature. Comparatively little Anglo-Saxon poetry survives, most of it in four M. S. S ; in the genius M. S., the biblical paraphrases attributed to Caedmon ; in the Exeter book, a model of religious and half pagan verse : in the cottonian M. S., 'Beowulf and Judith' : and in the Vercelly Book, religious poems and lives of saints.

Q. **What do you know of the Heroic tendency of the Anglo-Saxon literature ?**

Ans. 'Beowulf' and 'Two Fragments,' Widsith and Waldhere, belong to the genere of heroic poetry comparable to early days. So do the lyrics like the 'Wanderer' and 'The Seafarer' and the much later 'Maldon.' The religious poems formerly attributed to *Caedmon*, are mainly biblical paraphrases. The Cynewulf poems, 'Elene' 'Juliana,' and others, probably belong to the 9th century A. D., and are-notable for a clear narrative style. To other poems of uncertain date, 'The Pheonix' and 'The Dream of the Rood' have a marked religious inspiration.

Q. **Can you tell us the technique of the Anglo-Saxon verse ?**

Ans. The Anglo-Saxon verse was based upon a long descended technique, peculiar to the Germanic race, atrochaic metre with four stresses in a line marked by alliteration, and compound phrases and Metaphors and was suited to narrative rather than lyric poetry. Though often marred by awkwardness and periphrasis it could be strong and effective.

The earliest scholars of the period wrote mainly in Latin prose. Alfred, as he explains in his preface to the 'Cura-Pastoralis, was instrumental in encouraging vernacular prose writing. Besides the many translations which he himself performed or inspired he probably caused the Anglo Saxon chronicle to be written. A great development in prose followed, notably in the writings of Aelfric and of his contemporary Wulfustian. Their prose was energetic and often eloquent.

Anglo-Saxon literature ceased for the most part with the Norman conquest. (O. E. D.)

Q. What do you know about Anglo-Saxon literature ?

Ans. From the 7th to 11th century the clerks, who lived in those days, preserved the literature as they could and that Anglo-

Saxon literature, which these clerks preserved, could reach us. Nothing is there which can be said to have been the original work of these clerks. This literature preserved by these clerks is essentially Christian literature and anything, which would have appeared to them to conflict with their religion, could not survive. So that, the literary works of the age might suit the religion, many modifications were introduced by these clerks. The works that even after the modifications and amplifications could not serve their motive, were to be made to disappear completely from the scene.

Q. What do you know about old English Prose ?

Ans. Sir, no original work in prose or poetry is available. Whatever prose work is supposed to belong to the age of Anglo-Saxons, is only the translation work by different writers What we find in Anglo-Saxon prose, are the homilies, some history and a few postoral letters, but all of them being mere translations are based upon Latin works. Only occuring hither and thither are found some original pieces and passages ; but they too are short and disjointed. The rudiments of historical writings can well be traced in the Anglo-Saxon chronicles.

Q. What do you uhderstand by the term Anglo-Saxon ?

Ans. Sir, the word Anglo-Saxon is compound work, made up of two different words Anglo and Saxon. Anglo-Saxon is the name of a Germanic people which in the early centuries of the Christian era dwelt in a region near the mouth of the Elbe, and of which one portion distinguished as Anglo-Saxon is the name of a Germanic people which in the early centuries of the Christian era dwelt in a region near the mouth of the Elbe, and of which one portion distinguished as Anglo-Saxons, conquered, and occupied certain parts of South Britain in the 5th and 6th centuries, while the other old Saxons remained in Germany. The name Anglo-Saxon has been extended to the entire old English people and language before the Norman conquest.

Q. What was the condition of Anglo-Saxons, when they reached Britain ?

Ans. Sir, Anglo-Saxons at the time when they reached Britain were the fighters and had a poetry of their own. They lived and moved in groups and every group had a chief. Singers and harpists were the integral parts of these gangs and the time when they sat to take the lunch or the meals, the singers usually sang the songs full of heroism and religion.

Q. What were the Sources of Anglo Saxon poetry ?

Ans. Sir, religion and war were the chief sources of poetry for the Anglo-Saxons. Besides religion and war, the Love of personal freedom, responsive to the nature, Love of home and the great [illegible] for womanhood were the other, sources for Anglo-Saxon poetry.

Q. Which is the earliest form of poetry in English literature ?

Ans. Sir, it is the epic poetry which can be said to be the earliest extent English literature. The poetry was nourished by the teutonic love of poetry and of war and adventure. This kind of poetry was prevalent in those days simply because they worshipped 'Pagan' gods like Mother Earth and Father Heaven etc. and they humanised Gods.

Q. Do you find some surviving Example of Anglo-Saxon epic poetry ?

Ans. Yes sir, Beowulf's 'Battle of Finnsburgh' and 'Waldhere' are a few surviving specimens of Anglo-Saxon epic poetry.

Q. Can you classify the Anglo Saxon poetry ?

Ans. Yes sir, we can broadly classify the Anglo-Saxon poetry in the following classes :—

(A) Anglo:Saxon personal poetry.

(B) Elegies (C) The Riddles. (D) Epic poetry (E) Anglo-Saxon Ballad literature.

Q. What do you know about Anglo-Saxon Ballad literature ?

Ans. Sir, this kind of poetry rose out of narrative poetry and was created by the Bards who, being excited by the personal experience, composed the poems of personal nature. Such poems are generally elegic and it is only in 'Widsith' that elegic note is wanting 'Widsith.' 'Deor's Lament,' 'The Wanderer,' 'The Seafarer', 'The Wife's Complaint,' 'The Husbands Message' and the 'Ruins' are some examples.

Q. What is Widsith ?

Ans. Widsith is a poem of 143 lines in Old English so named after its opening word. It is included in the Exeter Book.

Widsith, a wandering ministrel belonging to the Myrging tribe, speaks of his travels and the things he has heard of. The kernel of the poem may belong to the 7th century, or an even earlier date. It was eloborately edited by R. W. Chambers 1212.

Q. What is the Deor's Lament ?

Ans. Deor's Lament is an original English, poem of 42 lines, divided into stanzas. Its date is uncertain, but it may be classed by chronologically with Beowulf. It is included in the 'Exeter Book.' Deor is the minstrel who has fallen out of favour and been supplanted by another minstrel, Heorrandes and consoles himself by considering the misfortunes of others, Wayland the Smith, Theodoric, Harmanric. Each stanza ends with the refrain 'that passed this also may.'

The Wanderer, is an original English, poem of 115 lines, included in the 'Exeter Book' telling of the Wanderings of a man

who has lost his lord. He dreams of his former happiness and reflects on the Vicissitudes of human life.

Q. What is the Seafarer ?

Ans The Seafarer, is an old English poem of some 100 lines, discussing the miseries and the attractions of life at sea. The poem poses a comparison of earthly pleasures and heavenly rewards. It is at times lyrical.

Q. What is the Husbands Message ?

Ans 'The Husbands Message' is an original English poem included in the 'Exeter Book.' It takes the form of a message to a woman from her husband who has obtained wealth and position in another land, and asking Her to sail and join him when spring comes.

Q. "What is the 'Ruin'. ?

Ans. It is an old English poem of some thirty five lines included in the 'Exeter Book' describing the result of the devastation by the Saxons of a Roman settlement and showing, with deep feeling the contrast of past splendours with present desolation.

Q. What do you know about Anglo-Saxon Elegies ?

Ans. The elegies written during Anglo-Saxon periods are the descriptions of the glory of the past.

Q. What do you know about Anglo Saxon Riddles ?

Ans. Sir, Anglo Saxon riddles are found in 'Exeter Book' and are found scattered throughout the three divisions of the book. The Anglo-Saxon Riddles are long poems.

Q. Whate do you know about the Anglo-Saxon 'epic poetry' ?

Ans. Sir, Anglo-Saxons being fighters wrote in epic forms. 'Beowulf'. 'The Battle of Finnsburgh', and 'Waldhere' are three living specimens of Anglo-Saxon epic poetry.

Q. Give the theme of the following poems :

(1) Beowulf (2) The Battle of Finnsburgh (3) Waldhere.

Ans. Beowulf is an old English poem of some 3.200 lines, perhpas the earliest considerable poem in any modern language. The manuscript, of the late 10th century, formed part of the collection of Sir Robert Bruce Cotton, when it passed into the British museum.

The poem opens with praise of deed of the dance—Scyld, their King, and his descendants. One of these, Horthgar, builds a great hall. Heorot. The monster Grendel enters the hall at night and carries thirty of Hrothgar's thanes, and hunis. Beowulf the nephew of Higelac, king of the Geats, comes with fourteen companions across the sea to give assistance, Beowulf and his men sleep in the

hall, Grendel breaks in and seizes Beowulf, who unarmed wrestles with him and tears out his arm. Grendel, mortally wounded, makes off to his lair. Grendel's mettos, a water hag, enters the hall to revenge her son; and carries off Aeschere, the counsellor of Hrothgar Beowulf dives into the water where the Witch's lair is, and fights with her. She nearly kills him, but his wooden armour with God's assistance, saves him, and he cuts off her head. Beowulf and his Geats return to their own land.

After the death of Higelac and Heardred his son, Beowulf succeeds to the kingdom of the Geats, where he reigns for fifty years. A dragon devastates the country. Beowulf and eleven companions. save Wiglaf, fly to a wood. Beowulf's sword breaks, and the dragon sets its teeth in Beowulf's neck. Wiglaf wounds it, and its strength wanes. Beowulf kills it, but is mortally wounded. Wiglaf rebukes his companions and sends word of Beowulf's death. Beowulf's body is burnt on a pyre, with his armour and the treasure.

It is possible to fix the date of the historical events in the first part of the 6th century. The date of the composition of the poem is uncertain.

Finnsburgh. The name given to a fragment of an old English epic poem. dealing with a portion of the tale of Fenn and Hildeburgh which is told by the minstrel in the poem 'Beowulf'.

Waldhere The name given to two short fragments of an original English epic poem preserved in the Royal library at Copenhagen.

We Know from other sources that Waldhere was the son of a king of Aquitaine, who was given up to Attila, king of the Huns, and bacame one of his generals, but escaped with Hiltounged to whom he had been betrothed when young. In the course of their flight they are waylaid, and Waldhere, after slaying his assilants in a first encounter, is surprised and wounded on the following day, but is able to continue his journey and is finally married to Hiltounged. He gives speeches that past just before the second flight.

Q. What do you know about Anglo-Saxon Ballad literature ?

Ahs. Sir, the real Anglo-Saxon poetry came to a decay with shifting of culture from Northumbria and Mercia The continuous war of the Anglo-Saxons with Danes was described in some stirring episode of national Victory or defeat and Ballad literature came into being 'The Battle of Brunanburgh' and 'The Battle of Maldon' are the two living specimens of Anglo-Saxons Ballad literature.

Q. Show your acquaintance with 'The Battle of Brunanburgh' and the 'Battle of Maldon' ?

Ans. Brunanburgh is a poem in old English, included in The Anglo-Saxon Chronicle uuder the year 937, dealing with the battle fought in that year at Brunanburgh between Ethelstan with an

English army and the northmen supported by the forces and Tennyson wrote translations to the poem.

Batte of Maldon is a poem in old English, perhaps of the 10th century, dealing with raid of the northmen under Anlaf, at Malda in Essex in 991. The northmen are drawn up on the shore of the Blackwater. The cold or man-Byrtnoth, the friend of Elfric, exhorts his men to stand firm. An offer by the herald of northmen that their attack shall be bought off by payment of tribute is scornfully rejected. The fight is delayed by the rising tide which separates the two armies. Then Byrtnoth is slain with a poisoned spear and some of his men flee. A fresh attack is led by Elfurine, son of Elfric. Godrick falls. The end of the poem is lost. The poem is remarkable for the way in which, at this late period in Anglo-Saxon literature, it recaptures the purity of the epic tradition.

Q. What type of literature do we find before the coming of Christianity ?

Ans. Sir, before the coming of Christianity English literature was secular or heathen and had a rapture in battle and every thing which was fierce and dreadful was described. It was gradually noticed that the heathen literature was being changed into the Christian poetry.

Q. What new elements were added by Christianity to the spirit of Anglo-Saxon poetry or heathen poetry ?

Ans. Sir, the following elements were added by Christianity to the spirit of Anglo-Saxon poetry.

(a) Sorrow for sin (b) Cry for release from the sin or redemption (c) forgivenss and (d) the Love of fair, simple and gentle scenery in place of fierce, bitter and stormy weather, climate and seas, the fundamentals of the heathen poetry.

Q. Can you divide Anglo-Saxon poetry ?

Ans. Sir, it is not very correct to divide English poetry into any divisions but for the sake of convenience. We can divide Anglo-Saxon poetry into pagan and Christian branch of literature and pagan poetry including Epic, Lyric and Didactic poems.

Q. Whate are the salient characteristics of Cynewulfian poems ?

Ans. Sir, spirituality and a grave outlook on life were the salient characteristics of Cynewulfian poems. His works can be divided in three classes signed poems including 'Christ', 'Fates of the Apostles', 'Elelve' and 'Julian,' purely Cynewulfian poems including 'Dream of the Road', 'Andreas', 'Phoenix' and 'Guthluc' and the third class is that of 'Judith.'

Q. What do you know about Cynewulf ?

Ans. Cynewulf was most probably a Northumbrian poet of

the latter part of the 8th century, the author of four poems in old English continued in the Exeter Books and the Vercelli Book. The Epilogues of these poems contain runic characters corresponding to the letters that compose the name Cynewulf. These poems deal with the following subjects :—

1—The ascension II, The legend of St. Juliana III, The Elene or story of the discovery of the true cross by the Empress Helena, mother of Constatine IV, The Fates of Apostles.

The first of these is placed in manuscript between a poem on the incarnation and one for the last Judgement, which have also been doubtfully attributed to Cynewulf; the three together being commonly referred to as Christ'. Of the four poems mentioned, the finest is the 'Eleve.'

Q. Show your acquaintance with 'Dream of the Rood,' Andreas,' 'Guthluc' and 'Judith '

Dream of Rood –The Dream of the Rood is an original English poem, attributed to Caedmon. It consists of a narrative introduction, relating the vision of the cross and the poets emotions in its presence; followed by the address of the visionary cross to the poet.

The poem is included in the Vercelli M. S. and parts of it are inscribed in ruins on the ruth wellcross in Amanadale.

Andreas. Andreas is an original English poem attributed by some to Cynewulf, included in Vercelli Book. It is remarkable for its description of a Sea Voyage.

Guthluc. St. Guthluc was a young noble man of Merica who became a hermit at Crowland or Croyland in Lincolnshire. His life is the subject of an Anglo-Saxon poem. There are frequent references to St. Guthluc and the abby of crowland in C. Kingsley's Hereward the Wake (O. E. D.)

Judith Judith is a fragment of 350 lines of a poem in old English. It relates the deeds of Judith of the Apocrypha.

Q. What do you know about Caedmon ?

Ans. Sir, 'Caedmon' who was transformed from a state of tongue tied ineffectiveness into that of poetical ecstasy was summoned into the presence of Hilda of Whitby who was abbess during the year 658-80. He was created a monk, and thereafter sang of many Biblical events. On a blank page of one of the Bede Manuscripts there is quoted the first divinely inspired hymn of Caed on, a rude and distinctly uninspired fragment of poetry, nine lines in all, composed in the ancient Northumbrian dialect.

Q. Name some poems which are assigned to Caedmon ?

Ans. Sir the poems which are nothing but the paraphases of 'Genesis', 'Exodus' and 'Daniel' are ascribed to Caedmon. He

wrote three shorter poems but out of these three 'Harrowing of Hell" is most important.

Q. What is the distinction between the Caedmonian Group of poems and the Cynewulfian group ?

Ans. Sir, there is fundamental difference between the two groups in tone and spirit. The former Caedmonian group shows everything earlier than Cynewulfian group. Caedmon is more heroic, simpler, fresh, lacking in Christian spirit, sentiment and pathos, purely objective and is less beautiful and ideal in the description and painting of nature. Cynewulf is less heroiç, more Christian in sp rit, difficult, less fresh, more artistic and artificial, scholarly, full of tender sentiments and pathos and is more beautiful and artistic in the description and painting of nature. The former took his subjects from the old testament while the latter took his subjects from the new testament of Bible.

Q. What do you know about the old English Verse ?

Ans. Sir, the old English Verse, which is essentially alliterative, is divided into two half-verses by a pause. The verse has four accented syllables but the number of unaccented syllables is different in the different poems. It is the same consonant or the vowel that is used in the beginning of the two accented syllables of the first half and one accented syllable of the second half.

H'et Pa bord beran ll beornas G'angan
Paer co'n flowende ll flod 'aefter eb' ham.

Q. What do you know about old English Metrical arrangement and diction ?

Ans. Sir, the rhym ng poem and a verse fragment are the two exceptions in old English poetry which is very rich in the matter of compound words and phrases. Metaphorical expressions and Parallellisms are not uncommon.

Comoound word......	Brinhengest Ship
Compound Phrase......	Fugles Wynn—Feather.

Q. Who was the pioneer of Anglo-Saxon prose ?

Ans. Sir, the King of Wessex, named Alfred was actually the first man to begin with Anglo Saxon prose. He paved the way for others to follow.

Q. Who can be called the father of English prose and Why ?

Ans. Sir, Alfred, the King of Wessex can be called the father of English prose. Inspite of the fact that some prose work existed even before him, it is only he who acted as a pioneer of the Anglo-Saxon prose, because the prose existing then was of official nature and of no significance.

Q. What did King Alfred do to establish the supermacy of his tribe over the others ?

Ans. Sir, he fought with the Danes and defeated them. He also influenced the poetic works, so far written in Northumbrian dialect and as a result of his influence the poetic works were now translated in the language of the West Saxons.

Q. What part did Alfred take in literary movement ?

Ans. Sir, King Alfred took a very considerable part in the contemporary literary movement. As his early education was neglected. so in order to learn before teaching he gathered round himself the scholars and the savants of his age, learned Latin with them and undertook the translation work of popular monastic hand books into his own tongue English prose attained importance as literary prose under King Alfred in the second half of the 9th century. King Alfred was the first man who used the prose as a medium of instruction and told the people that the prose, which so far was used only in the religious instructions, could safely be used as a medium of instruction. It was he who revived learning during Anglo-Saxon period by translating the standard books on theology, history and philosophy, into English and thus by doing so he established prose on a sound footing. Not only this but also in order to enrich the old English prose he introduced Latin elements in old English prose.

Q. Name the Translation works of King Alfred ?

Ans. Sir, 'Ecclesiastical History of the Angles', 'The Pastoral Rule of Gregory the Great', and 'the Consolation of Boethius' are his important works but 'Boethius' is most significant of them all.

Q. What do you know about Alfred ?

Ans. Alfred (849-901) was the King of the West Saxons from 871 to 901. He is important in the History of English literature for the revival of letters that he effected. He translated into English the 'Cura Pastoralis' of Pope Gregory, and the coritings of, Orosius. He had a translation made of Bede's Historia Ecelesiastic. He also translated the 'Deconsolation philosophical' of Boethus with some original additions. The Anglo-Saxon Chronicle may represent in part his work or inspiration.

Q. What do you know about 'The Anglo-Saxon Chronicles' ?

Ans. Sir, the Anglo-Saxon chronicles are supposed to have been inspired and organised by King Alfred. It is believed that a part of these chronicles was written by Alfred himself. Monasteries in England and the records of the events of paramount importance and these records were known as the annuals. Gradually these annuals began to be kept in large numbers and developed into a national chronicle. Perhaps it was King Alfred himself who gave...

the idea of national chronicles and he himself took the work of supervision of these chronicles and began them first at Winchester and then were extended to the other monasteries on different lines.

Q. Name the important old English Chronicles.

Ans. Sir, the following are the four main old English Chronicles :—

(a) The Winchester Chronicle (b) The Abingdon Chronicle (c) The Worcester Chronicle (d) The Paterburgh Chronicle.

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CHAPTER III

MEDIEVAL AGE AND THE AGE OF CHAUCER

(1156–1398)

Q It is said that the literature of the middle ages abound in satire Why ?

Ans Sir, during the Middle Ages everywhere there was corruption of a very high order. Even the churches were not free from the evils of the society Langland in his "Piers Plowman" satirized the so called christian society in order to bring about the reformation. The prologue of Chaucer is a concrete work which not only depicts the contemporary life, but also exposes it. The description of the wife of bath is a clear exposition of the Lady of inn.

Q "Langland and Chaucer both being the satirist were at the same time different from one another." What is your opinion ?

Ans Sir. both Chaucer and Langland were different fundamentally in the mode of their satire. The former was mild and humourous while the latter was bitter and pungent in his satire. We can safely use the word "Irony' in place of 'Satire' in case of Chaucer.

Q What do you know about John Wycliffe ?

Ans Sir, John Wycliffe was a realist in philosophy, a religious reformer, advocate of the poverty of the Clergy and attacked church endowment. From a literary point of view, he was the first man, who translated 'Bible into English script.

Q. Who, after Wycliffe, translated the Bible ?

Ans. Tyndale and Coverdale translated the Bible afer Wycliffe's translation.

Q What do you know about the Bible ?

Ans Sir, it is the holiest book of the Christians and whatever has been included in the Bible is said to have been spoken by Jesus Christ. The book consists of the Old Testament and the New Testament.

Q. What do you mean by Middle ages ?

Ans. The period from the Roman decandence to Renaissance (12th Cen. to 1500) is known as the Middle ages.

Q. Can the Middle Ages be divided in different periods ?

Ans. Yes, sir, the Middle ages can be divided in three different periods—Early Middle age (1100-1250) Middle age (1250-1400) and Late Middle age (1400-1500).

Q. What are the salient characteristics of the literature of the Middle Ages ?

Ans. The literature of the Middle Ages is mostly impersonal ; it is imbued with religious feelings. Literature and religion are imperceptible dovetailed into each other. Literary works abound in lamentations. chivalry romance, satire and allegory which treat of politics or religion. In the Middle Ages poetry occupies a more privileged position than prose. Poetry is written mainly in alliteration form.

Q. How does the medieval poet differ (from the Renaissance, the Elizabethan and later poets) ?

Ans. In medieval poetry we don't find the note of personal confession, the individual note of the sonnets of Sidney, Drummond and Shakespeare, the metaphysical ardour of Donne and the lyrical 'abandon' of a poet like Shelley. Spenser serves as a link between the Medieval and the Renaissanee Poetry. The medieval poet has a set theme whether of love, of sacrifice (as in the religious lyric), or of the short-lived nature of things.

Q. What is satire ?

Ans. Satire is a literary composition whose chief aim is to ridicule folly or vice. It is essentially a criticism of man and his works.

Q. What is an allegory ?

Ans. An allegory is a sustained story which conveys a different meaning from that which is directly conveyed.

"Narrative description of a subject under the guise of another suggestively similar"—(Oxford Dictionary).
The word 'allegory' is a derivation from Greek Word 'Allegoria' ('allos'-other goria'—speaking).

Q. Mention some of the names of English Allegories :

Ans. Spenser's 'The Faerie Queene' (1589-96),
Swift's 'Tale of a Tube' (1704),
Addison's 'Vision of Mirza' (Spectator No. 159)
and Bunyan's 'Pilgrim's Progress' (1678—1784)

Q. What is the 'Lollard Movement' ?

Ans. The 'Lollard Movement' was sponsored by John Wycliffe (1320-84) who is called the First Protestant and the 'Morning Star' or Reformation. He was the adversary of papacy and attacked the ecclesiastical hierarcy and papal supremacy. He propagated his ideas by means of the preachers who were called 'poor priests' and soon came to be known as Lollards. He satirized the evil practices which were prevalent inside the church.

Q. Show your acquaintance with the 'Authorized Version' of the Bible.

Ans. James I appointed 47 Scholars to translate the Bible into English. Bishop Lancelot Andrews presided. They completed the work in 1611 and the new translation of the Bible was known as the 'Authorized Version of 1611.' (But it was never authorized either by King or by any other state authority).

What are the contributions
Of the 'Authroized Version'
to English Literature ?

The 'Authorized Version' is the first work of English Literature which has the following forms of literature in one unity :—

1. Biographical narrative,
2. Love lyrics,
3. Ballads,
4. Epigrams,
5. Short stories
6. Letters
7. Elegies
8. Dramatic philosophical poems

The poetic prose which was in great vogue from Thomas Malory to the Renaissance period almost disappeared and a new kind of prose which was simple in style emerged with the influence of the 'Authorized Version'.

John Bunyan was most profoundly influenced by the 'Authorized Version'.

"Let the reader imagine the poems of Wordsworth, the plays of Shakespeare, the essays of Bacon and the histories of Motley to be bound together in a single volume" (The Authorized Version).
—Prof. R. G. Moulton.

Q. What elements of novel and drama do you find in Chaucer ?

Ans. His keen insight into character, broad sympathy, sense of humour, concerete vitality and narrative power assign him the title of a novelist. So far as form is concerned, Chaucer cannot be called a dramatist, but so far as his method is concerned he has a great analogy with the dramatists. He is the master of characterisation which is the first essential of a drama. Chaucer's characters invariably become persons of flesh and blood. As the cavalcade moves, the static becomes dynamic; the pilgrims talk, among themselves. They criticise one another's stories. In this way, action which is another essential for a drama is put forward in his poem. But Chaucer is not a pure dramatist in the sense in which Marlowe or Shakespeare is.

Q. In what sense is Chaucer the creator of English Verse ?

Ans. Chaucer formed a language out of a dialect. In Chaucer's time there were four dialects : the Northern, Southern, East-midland and West-midland. He owned East-midland dialect and inculcated into it all the graces and melody essential for a good language. He took over the Octosyleabic couplet and made it pliable under the Italian influence. Later on it came to be known as the heroic couplet which became a powerful weapon for satire in the hands of Dryden and Pope.

Q. Chaucer's characters are both 'types' and 'individuals'

Ans. They are types because they represent a particular class, e. g. the lighting class is represented by the Knight, the Squire and the Yeoman, the trade by the Merchant and so forth They are individuals also. When they move along on their journey, they reveal their idiosyncrasies and thus give us the impression of their individuality. Even when Chaucer paints a type, he gives us the impression of painting some of whom he happens to have met.

Q. Was Chaucer the poet of the people ?

Ans. Chaucer may be called the poet of the people for the reason that his language and style appeal to the masses ; but in another sense he was not the poet of the people. He was a court poet and wrote for cultured readers and a refined society.

Q. Was Chaucer a conscious artist ?

Ans. Chaucer was fully aware of the fact that the poetry of his age remote from nature. He consciously deviated from the conventional methods of writing poetry.

Q. Did Chaucer follow the conventional methods at all ?

Ans. In his works of the French and Italian periods he certainly followed the conventional models, but later in 'The Canterbury Tales' which is his masterpiece he abandoned all the poetic conventions.

Q. Chaucer may be called "the morning star of the Renaissance" Do you agree ? (The modern element in Chaucer).

Ans. In the beginning, Chaucer followed the old beaten track of his contemporaries; he dreamt with them and wrote allegories. When he went on diplomatic tour to Italy he came into contact with Boccaccio and Petrarch and read Dante's 'Divine Comedy'. In the 14th century, Italy was already a land of intellectual awakening Chaucer could not help imbibing that powerful influence After returning to England he wrote under the Italian influence 'Troilus and Cressyde' and 'Palamon and Arcite' which exhibit his love for exquisite beauty and his marvellous power of characterisation. His introduction of realism and humour into English poetry is definitely

a departure from romance and trenchant satire of the Middle Ages.

Q. Do you agree that Chaucer was a typical English poet ?

Ans Of course, he was Chaucer slowly outgrew the earlier French influence (so evident in his translation of the French romance (Roman de la Rose') and cultivated realism which is so characteristic of the English genius. In Chaucer's later poetry, the French Rose comes to be replaced by the little English Daisy.

Q. Who was interested in the preparation of the authorised version of Bible and what he did ?

Ans. King James I was interested in the preparation of the authorised version of the Bible. He appointed a committee of forty seven scholars whose head was Lancelot Andrews, a Bishop, to prepare the authorised version and the work was completed in 1611.

Q. What was the influence of the authorised version on John Bunyan ?

Ans. Bunyan was the man to have been most profoundly influenced by the authorised version of the Bible and as a result of the same influence he imbued all his works with Biblical simplicity as revealed by the book 'Pilgrim's Progress.'

Q. What do you know about the prose of Middle Ages ?

Ans. The prose of the Middle Ages, in the hands of Sir John Mandeville, John Wycliffe and Thomas Malory, was rough, immature, having no literary significance and poetic in nature. Satire and reformation were the main themes of the prose writers, who advocate the poetry of the clergy and attacked Church endowment.

Q. Give a classified list of the works of Chaucer ?

Ans. Prose :—Translation of Boethius (ii) Treatise on the Astrolabe compiled for little Lewis my son.

Poetry :—(i) The Boke of the Duchess (ii) Romaunt of the Rose (iii) The House of Fame (iv) The Assembly of Foules (v) Troylus and Cryseyde (vi) The Legande of Good Women (vii) Some Tales.

Q Can the work of Chaucer be divided according to the different influences on him ?

Ans. Yes, sir. his works can be divided according to the influences of the foreign trends and happenings. His writings fall into three main periods :—

(1) The period of French influence (1359—72) when he used octosyllabic couplet and wrote 'The Boke of the Duchess' and the 'Romaunt of the Rose.'

(2) The period of Italian influence (1372—86) when he uses mainly the heroic stanza of seven lines and begins to use heroic couplet. 'The House of Fame', 'The Assembly of Foules.' Troylus and Cryseyde,' 'The Legend of Good Women,' and the first draft of some of his tales fall in this period.

(3) This period belongs to the Canterbury Tales (about 1387).

Q. Has Chaucer been rightly called the father of English Literatnre ?

Ans. Yes sir, Chaucer was the first man to use language of the common people and painted in his writings almost the whole English nation except the upper most and the Lower most strata of the English society. He gave birth to English versification and also to the other branches of literature. He was the first novelist and dramatist and therefore he is justly called the father of English Literature.

Q. "Chaucer's Prologue is the finest book depicting the contemporary English life.' Discuss ?

Ans. His prologue includes almost the various types of men of contemporary England carrying on the different professions. The description of a person, Squire and the wife of Bath clearly reveal the nature of the people of various groups and trades. "The Prologue to 'Canterbury Tales' depicts the English life of his age in lucid and interesting style."

WHAT WERE THE LITERARY FEATURES DURING MIDDLE AGES ?

The poets of this period were grouping under a new system abandoning the older one, which was gradually vanishing and was thus marking a transition. The French and Latin models, which had some Pre-co-relations were the models to be followed by the English poets ; but the time could not endure these models for a long and had to get the new features—the systematic use of alliteration, emerged. The poet is the only surviving material of the Middle Ages. "Compared with the poetry of the period the prose is meagre in quality and undeveloped in style. The common medium of the time was Latin and French, and English prose was starved. Nearly all the prose consists of homilies of the nature of the Ancren Riwle and most of them are servile translations from Latin and destitute of individual style."

WHAT WAS THE STATE OF ENGLISH LANGUAGE DURING MIDDLE AGES ?

Sir, "the period witnesses the disappearance of the old English Language and the emergence of the mixed Anglo-French or Middle English speech that was to be the parent of modern English. As a written language Middle English first appears about the year 1200

with the appearance of the Brut (about 1200). We have the beginning of the numerous Middle English texts, amply illustrating the changes that have been wrought in the interval ; the loss of a large part of the old English vocabulary ; a great and growing in rush of French words ; the confusion, the crumbling, and the ultimate loss of most of the old inflexions ; and the development of the dialects. There are three main dialects in Middle English :—The Northern, corresponding to the older Northumbrain; the Midland, corresponding to Mercian ; and the Southern, corresponding to the old English Kentish or Southern. None of the three can claim the superiority until late in the period, when Midland gradually assumes slight predominance that is strongly accentuated in the period following."

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CHAPTER IV

THE POST CHAUCERIAN AGE OF ENGLISH POETRY

Q. Describe the causes of literary barrenness of the 15th century ?

Ans. Rapid change of pronunciation, the death of Chaucer, disapearance of the letter 'e' and the lack of man to carry out the Chaucerian tradition were the causes of the literary barrenness in the 15th century

Q. Social and religious unrest has left upon the literature of the 15th century ?

Ans. The Renaissance. georgraphical discoveries, rise of the middle classes changed the whole literary trend of the period.

Q. What do you know about English Chaucerians ?

Ans. Almost all the poets of the 15th century tried to follow the tradition of Chaucer and hence have been named as English Chaucerians Thomas Occleve and John Lydgate were important personalities of the time

Q. Who was first man to begin printing in England ?

Ans. Caxton began first printing in England and printed 24 translations from the French, Dutch and Latin.

Q. What did Caxton contribute to the development of English Literature ?

Ans. Along with 24 translations he printed Chaucer's Canterbury Tales and Thomas Malory's 'Morte de Arther.'

Q What was the influence of Renaissance on English Literature ?

Ans The Renaissance enlightened the human mind engulfed in the darkness of the Middle Ages.

Q. What is the difference between Renaissance and humanism ?

Ans. Renaissance includes and means all sort of development and revivals where humanism means only the revival of classical literature, wherein self-assertion was the chief principle.

Q. For what Heywood was famous ?

Ans. He was the most prominent writer of interludes.

Q. Who were the pioneers of humanism ?

Ans Thomas Linacre (1460-1524), Iohn Colet (1467-1519) Thomas More (1478-1526) were the real pioneers of humanism.

Q When did Reformation actually begin in England ?

Ans. In the reign of Henery reformation actually began in England.

Q. Who were the authors to help in reformation ?

Ans. Tindale (1484-1536) and John Leland mainly helped in reformation.

Q. What do you know about Reformation ?

Ans. Reformation was the great religious movement to reform the evils of the society. Luther in Germany. Calvin in France and Geneva Zwing in Switzerland and Knox in Scotland were the principal leaders of reformation.

Q Where was the first theatre established in London and when ?

Ans. James Burbage established in Shoreditch in 1576 the first theatre in London.

Q. Which was the first English Tragedy ?

Ans. Thomas Sackville wrote the first Tragedy in English in 1561. This tragedy was based on Senacan Model.

Q. Which was the first English Comedy ?

Ans. Nicholas Udall wrote the first English Comedy in 1553. The title of the comedy was 'Ralph Roister Doister.' This comedy was based on the model of Plautus and Terence.

Q. What was the contribution of Seneca to English Drama ?

Ans. Seneca gave a model to Sackville to write the first English Tragedy.

Q. What is difference between the revenge' plays of Shakespeare and Webster ?

Ans. In revenge plays like Tempest and Hamlet Shakespeare analyses 'revenge' as motif and conveys the sense of 'terror;' but Webster describes the cold blooded murder and conveys the sense of 'horror.'

Q. Who were the Greek playwrights, who influenced the English Drama ? Name their books.

Ans. Aeschylus, Sophocles and Euripides, the Greek playwrights influenced the Renaissance English Drama.

Aeschylus wrote 'Promethous Bound,' Sophocles 'King Oedipus' and Euripides gave us the 'Alcestis.'

Q. Who was the pioneer of lyricism in English poetry ?

Ans. Wyatt brought Lyricism in English poetry. He wrote Lyrical sonnets, based on Petrarchan form. His scheme was based on Italian model.

Q. What model did Surrey follow ?

Ans Surrey followed different models from Wyatt and wrote in three quatrains, concluding in a couplet.

Q. What do you know about 'Tottle's Miscellany' ?

Ans 'Tottle's Miscellany' is a book marking the first English

poetry in Renaissance. It also contains the poems of Wyatt and Surrey.

Q. Why was it named as 'Tottle's Miscellany' ?

Ans. Because it was printed by Richard Tottle, a printer.

Q. What is the contribution of his book to English literature ?

Ans. This is the book which brought lyricism to English poetry and the personal note to the poetry introduced by Wyatt.

Q. Who introduced blank verse for the first time in English Poetry.

Ans. Surrey the translator of 'Aeneid' introduced blank verse in English poetry for the first time

Q. Give the names of some English revenge plays and their writers ?

Ans Spanish Tragedy by Kyd.
Bussyd' Ambois by Chapman
Duchess of Malfi by Webster
Hamlet by Shakespeare
Atheist's Tragedy by Tourneur.

Q. What do you know about 'Aeneid' ?

Ans. The 'Aeneid' is a poem by Virgil in Latin hexameters, recounting the adventures of Aeneas from the fall of Troy.

Q. Who was 'Aeneas' ?

Ans. Aeneas was the adventurous son of Anchises and Aphrodite and husband of Creusa, the daughter of the king of Troy.

Q. What do you know about 'Garboduck' ?

Ans. Garcoduck, the king of Britain divides his property between his sons Ferrex and Porrex. The younger son kills the elder owing to dissension. The mother kills the younger and the people kill the queen and the king. Noble destroy the rebels, then there is civil war and the land remains desolate for long. The tragedy was written by T. Sackville.

Q. What do you know about Decameron ?

Ans. Decameron is a collection of tales by Bocaccio. The tales were told and heard by seven ladies who left Florence when the plague broke out in the city.

Q. What do you know about king Oedipus ?

Ans. King Oedipus is a tragedy, in which Oedipus is described to have innocently killed his father and marry his mother and beget two sons. When they come to know of each other king gets his eyes pierced and the mother suicides.

Q. What do you know about 'Ralph Roister Doister' ?

Ans. 'Ralph Roister Doister' is a wealthy fool who is befooled by Matthew Merygreeke but when the 'Goodluck' his faithful servant comes back Ralph is made acquainted with the real situations and is enraged so much that he declares to destroy the deceit and a battle takes place.

CHAPTER V

RENAISSANCE

THE AGE OF SHAKESPEARE

Q. Mention the factors responsible for Renaissance in England.

Ans. All round victory of the queen, decay of Churches, bad days for Feudalism, discovery of Gun Powder, discoveries through navigation of India and influence of the scholars coming back from Greek and Italy made the Renaissance inevitable in England.

Q. Why was only Drama favourite during the Renaissance in England ?

Ans. There was all-round victory of the queen and as the victory is mostly celebrated by dramatic performances, so Drama flourished abundantly during Renaissance period.

Q. Who were the 'University wits' ?

Ans. George Peele (1558-98), Robert Greene (1558-92), Thomas Nash (1567-1601)' Thomas Lodge (1558-1625) and Thomas Kyd (1558-1625) are known as 'University Wits.'

Q. Why have they been so named ?

Ans. Because all of them were the graduates (with the doubtful exception of Kyd), belonged to the University and were active playwrights.

Q. How did they contribute to the development of Drama ?

Ans. They revised old plays and then worked together to write more plays, with heroic style and tragic story.

Q. What do you know about the University Wits ?

Ans. Peele He was the author of the Famous chronicle of king Edward the first. His style was violent and fluent and had humour and fair amount of pathos.

Green. He was mainly a story teller and pamphleteer. Because Drama was more playing thing, so he took to Drama and still exists in melodic charm, vigorous in humanity and in handling better a love story.

Nash. He finished Marlow's Dido. His only surviving play, a satirical Masque is summer's Last Will and Treatment. His 'Life of Jacke Wilton' is important as a prose tale.

Lodge. Probably he collaborated with Shakespeare in Henry VI and with other dramatists. His only surviving play is 'The Wounds of Civil war.'

Kyd. He collaborated with Shakespeare in 'Titus Andronicus' and his surviving plays are 'Cornelia' and 'The Spanish Tragedy.'

Q. When was Christopher Marlowe born ?

Ans. The greatest Pre-Shakespearian dramatist Marlowe was perhaps born in 1564.

Q. **Name the plays of Marlowe ?**

Ans. Tamburlaine the Great (1587), The Jew of Malta (1589), Edward II (1591), and Doctor Faustus (1592).

Q. **What was his main contribution to English Drama ?**

Ans. He emancipated drama from classical notion of strict decorum, opening infinite possibilities to the dramatist He translated Ovid's 'Amores' called the Elegies. He used 'Blank Verse' and invented 'run-on' lines and paved the way for Shakespeare.

Q. **What was the conception of tragedy of Marlowe ?**

Ans. Instead of Seneca's model, he was much influenced by Machiavelli and he conceived of tragedy as concerning itself not merely with a life and death of a bloody crime. or a reversal of fortune ; but with the heroic struggle of a great personality doomed to inevitable defeat.

Q. **"Marlowe was the father of English Literature." Discuss.**

Ans. Because he created romantic tragedy and discovered its use and paved the way for Shakespeare.

Q. **Describe the element of Renaissance in Marlowe ?**

Ans. The fundamental spirit of Renaissance is found all pervading in Marlowe. In his plays he shows the infinite requirements of the people and that were—power, wealth and beauty.

Q. **Was Marlowe really the "Spoilt child of Renaissance ?**

Ans. Yes sir, Marlowe was the 'Spoilt child of Renaissance' being himself extravagant, passionate, cynical without balance, libertine and reprobate ; and also like other university wits he was given to atheism and **moral dissipation.**

Q. **Who was Machiavelli ?**

Ans. He was a statesman and political philosopher of Florentine.

Q. **What technique did Marlowe learn from him ?**

Ans. The Machiavellian characters like Ambition, Love and Hatred were derived from him by Marlowe.

Q. **What is difference between Classical and Romantic drama ?**

Ans. Unlike Romantic, in classical drama tragedy and comedy are always separate and it sticks to the unity of the subject, lacking entirely in dramatic actions and three unities of time, place and actions are thoroughly maintained.

Q. **What do those three unities mean ?**

Ans Unity of place reveals that there shou'd be no change of place ; unity of action reveals that there should be no change in plot and the unity of time means that the whole play should be confined to a single day.

Q. **Who made these three unities known to the world ?**

Ans. Aristotle, who believed in two unities, the unity of time

and action and the third, the unity of place, was, derived, by the Italian critics, from Aristotle's Poetics.

Q. **What do you know about Romantic Drama ?**

Ans. In romantic drama, no unity is strictly observed and mostly tragedy and comedy are blended together.

Q. **What do you know about Senacan plays ?**

Ans The elements of Senacan plays are didacticism, sensationalism, murder and revenge and super-natural elements.

Q. **What was the influence of Seneca on the Elizabethan Age ?**

Ans. During the reign of Queen Elizabeth, almost all the tragedies were written on Senecan model. Hamlet and Romeo and Juliet are the best examples.

Q. **What is the difference between Classical and Romantic Tragedy ?**

Ans. In classical tragedy, the conflict is between the Hero and the Fate but in romantic tragedy the conflict is between the Hero and the Villain.

Q. **Describe the 'Theme of Strife ?"**

Ans. "Strife' reveals, almost always, the conflict between the Employed and the Employer.

Q. **Who invented Blank verse ?**

Ans. Surrey invented Blank verse and used them in his book in a very crude form ; but Marlowe invented a pliable and elastic Blank verse.

Q. **What did Shakespeare add to the Blank verse of Surrey ?**

Ans. The Blank verse is found to have 'Flexibility. Shakespeare made an advance over the Blank verse and favoured the use of Blank verse in short verses.

Q. **Can you call Marlowe a poet ? If yes, how ?**

Ans. Almost whole of Dr. Faustus is written in poetry and so we can call Marlowe as a poet. His other works too are generally in verse.

Q. **'No Marlowe, No Shakespeare.' Discuss ?**

Ans. Shakespeare borrowed Blank verse and conception of tragedy from Marlowe and became what he could not.

Q. **What did Shakespeare borrow from Lyly ?**

Ans. Shakespeare borrowed the conception of Romantic tragedy from Lyly.

Q. **How can you say that Shakespeare's imagery is more important than illuminative or decorative ?**

Ans. Shakespeare was the master of words and every word used by him is in itself a picture. This reveals the power of his imagination.

Q. **How have realism and fantasy been blended together in Shakespeare** ?

Ans. Sir, Realism and Fantasy have been blended together by Shakespeare. The things having no existence, seem to exist. The examples are many and 'the Forest of Arden' is one.

Q. **Why was immorality encouraged during restoration** ?

Ans Because Charles II, who was in France, became the king of England and brought with himself the French traditions, that corrupted the society and the restoration drama had to reflect it.

Q. **What were those traditions** ?

Ans. The girls were allowed to take part in dramatic performance and the morals and the manners of the court had penetrated into the common people gradually. The courts were already corrupted in some sense.

Q. **What was the influence of immorality on the Restoration** ?

Ans. They had to reflect in their plays, the immorality and the vices of the society.

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CHAPTER VI.

THE ELIZABETHAN AGE

Q. What does the word Katharsis mean ?

Ans. Katharsis is a German word, used in medical language, meaning purgation. Through pity and Fear produced in tragedy the soul of the spectator is purged. Katharsis is, therefore, used for the purgation of soul which is the ultimate effect of the Tragedy.

Q Does Sakespeare follow Aristotle s conception of Tragedy ?

Ans. Yes sir, he follows, Aristotle's conception of Tragedy to some extent and his characters, like Aristotle's always come of noble family, become the victim of their fate and finally Katharsis is noticed in all the Shakespearian Tragedies.

Q. Is the Tragedy of Shakespeare always the tragedy of Characters ?

Ans. Yes sir, all his tragedies are the tragedies of characters and his hero suffers owing to his own idiocyncrasy.

Q. Who was Plato ?

Ans. Plato was the preceptor of Aristotle.

Q. How is Aristotle different from Plato ?

Ans. Plato has the devotee of truth reason and morality and believed in the work being a copy of the copy; but Aristotle believed in the use of imagination and making his poetry beautiful and aesthetic in nature.

Q. The plot for Ben Jonson and character for Shakespeare was more important. Comment.

Ans. Shakespeare was always careful about his characters and unlike Ben Jonson, who made his characters to act according to the plot, he tried to adjust the plot and not the character so as to suit it.

Q. Who was Spenser ?

Ans. Spenser was the contemporary of Shakespeare and wrote didactic works. His Faiery Queen is very important book written in Spenserian stanza.

Q. Why was Spenserian stanza introduced by him ?

Ans Just to be at more ease, he used a special type of stanza consisting of 8 deca syllables and one Alexandrine.

Q. What is Alexandrine ?

Ans An Iambic line of six feet or twelve syllables is known as Alexandrine.

Q Do the modern poets also use Spenserian stanza ?

Ans. The use of this stanza is very rare in the modern days.

Q. Was Spenser a poet's poet ?

Ans. Spenser can be called to be a poet's poet simply because many poets like Dryden, Milton, Keats and Tennyson, admired him and followed his traditions and took inspiration from him.

Q. Who were the other poets who used Spenserian stanza ?

Ans. Shelley. Keats. Tennyson and Thompson.

Q. Name the poems of the above poets in which Spenserian stanza was used ?

Ans. The Castle of Indolence' by Thompson, 'Adonais' by Shelley, 'Eve of St. Agnes' by Keats and 'Lotos Eaters' by Tennyson.

Q Was Spenser an allegorist also ?

Ans. Like John Bunyan's characters Spenser's characters are also symbolic and seemed for some virtue or vice and hence we can say that Spenser was also an allegorist.

Q In what respect did Spenser differ from Bunyan ?

Ans. Both were allegorists but Spenser's Allegory is different from Bunyan's Allegory. The symbols in Bunyan stand for one thing where symbols in Spenser stand for more than one object.

Q. Was Spenser really "The child of the Renascene" ?

Ans Yes sir he was the child of renascene because his works are between Renascene and Reformation. sensuous and ascetic and between 'Paganism' and Christanity.

Q. Name some Renascene critics ?

Ans. Scaliger. Minturno, Ascham, Sydney, Ben Jonson and Stephen Gosson.

Q. What was the chief characteristic of Renascene criticism ?

Ans. It was not original but was influenced by the critics of continent.

Q. Who was the first original English Critic ?

Ans. Dryden.

Q. What was Dryden's contribution of English criticism ?

Ans. Dryden opposed almost every theory of criticism then existing and gave a new way of comparative criticism taking it for granted that "Delight is the chief if not the only, end of Poesy."

Q. Explain the term 'Classical criticism ?'

Ans. The criticism based on the older rules the ancient classics formulated by Aristotle and others is termed as classical criticism. The English criticism of 16th and 17th century is classical criticism.

Q. Explain the term Romantic criticism ?

Ans. Romantic criticism appeared after the French revolution and lead to modern impressionism. This criticism does not admit any rule which is out of the work of art.

Q. **Who was Bacon ?**

Ans. Sir, Francis Bacon was an eminent political philosopher of his time and the first English essayist.

Q. **What was his chief characteristic ?**

Ans His essays are short, argumentative, light lacking humour, sometimes endowed with wit and are such that can easily be retained in the mind.

Q **How did Bacon differ from Montaigne ?**

Ans They differed from each other on the point of gossipiness and egoism Bacon had the quality of gossipiness. Bacon could hide himself while Montaigne exposed.

Q **On what point did they resemble ?**

Ans. Both of them moralize upon human life.

Q. **Did Bacon write the plays of Shakespeare ?**

Ans. How Bacon, who was purely a prose writer, could ever write the plays of Shakespeare ?

Shakespeare in fact was himself a genius and it was only within his capacity to write such plays that are universal in nature and are mostly full of poetry.

Q. **What do you learn about Bacon the man, from his essays ?**

Ans Bacon was a great political philosopher, cynical at the same time, worldly wise and a keen observer of the society in which he was living. He believed that the hidden life of a man could be more pleasure giving than the open life of him, which could easily be studied and criticised by the outsiders.

Q. **Becon was the "wisest, brightest, meanest of mankind." Discuss ?**

Ans Bacon was the man who was never the true friend of any body and who could criticise a man the other day boldly, whom he appreciated a day before vehementally and his counsel, in favour and them against the Earl of Essex, his most generous friend, is the best example of the fact. He was thus the meanest man in his private life and could even accept gifts and bribes.

His Latin works display that he was the brightest as an innovator of the prose style and as a writer of the essays he was the wisest of all. His eloquence, philosophy snd statesmanship was unchallenged in his time.

Q **Describe the practical value of Bacon's essays to a layman ?**

Ans. Bacon's essays are epigrammatic and aphoristic and are used by common people as proverbs. His work and essays might have been to guide the foolish King James I, yet, some of his essays are of a paramount importance to a common man, as they are full

of wordly wisdom. Essays such as 'Of Study,' 'Of Expense,' 'Of Discourse,' 'Of Love' and many others have the instructions for the common people. He gave his idea on almost every subject and branch of life and study religion, science, theology and politics. And if one follows the instructions given by Bacon, he can become the most successful man in this world

Q. Whom do you assign a greater place in Literature—Bacon or Lamb ? Give reasons for your answer ?

Ans. Imagination is the basis of every great art and literature and an essay has been defined as a lyric in prose. A good essay should, therefore, be the expression of the sentiments and the emotions of the mind of the author. The introduction of a special kind of humour in the work of art and specially the essay can make it still more beautiful. In Lamb we find the imagination and humour, both, unlike Bacon and that is why we are forced to assign a greater place in literature for Lamb and not for Bacon who was actually the father of 'English Essays.'

Q. "Shakespeare died and Drama declined." Discuss ?

Ans. The death of Shakespeare in 1616 proved to be a declining factor for the drama which, during his days was at its peak. This decline of drama was due to the following reasons :

(a) The ordinance of the Lords and Commons on 2nd June 1642 resulted in the closure of the theatres (b) Puritans who believed in simple living and high thinking came in power and prominence (c) The lack of creative power in the successors of Shakespeare (b) The flourishing of the courtly language in post Elizabethan Drama (e) Money making became the motto of the playwrights (f) The plots of plays were mostly scandalous, incredible and un-natural.

Q. Who succeeded Shakespeare ?

Ans. George Chapman, Beaumont. Fletcher, Webster and Tourneur etc. were the successors of Shakespeare.

Q. Who was the most important dramatist after Shakespeare and in the group of Post-Elizabethan dramatists ?

Ans. Sir, John Webster, the man with poetic imagination and keen insight into character was the greatest dramatist of all the post-Elizabethan dramatists.

Q. Name the most famous play of Webster ?

Ans. 'Duchess of Malfi.'

Q. Why is this play so famous ?

Ans. The play, 'Duchess of Malfi,' is full of pathos and beauty and is therefore very famous.

Q. What is the theme of 'The Duchess of Malfi ?

Ans. The Duchess, a widow, in a charming scene reveals her

love for the honest Antonio, the steward of her court. They are secretly married, in spite of the warning of her brothers, the Cardinal and Ferdinand, duke of Calabra, a warnning induced by consideration of their 'Royal blood of Arragon and Castile,' and, as Ferdinand afterwards confesses, by desire to inherit her property. They place in her employment, to spy upon her, ex-galley slave Basola, who betrays her to them. The Duchess and Antonio fly and separate The Duchess is captured and is subjected by Ferdinand and Bosola to fearful mental tortures and finally strangled with two of her children. Retribution comes upon the murderers: Ferdinand goes mad, the Cardinal is killed by the remorseful Basola, and Basola by the lunatic Ferdinand. Basola had already killed Antonio, mistaking him for the Cardinal The tragedy thus ends. (O. E D)

Q. What is difference between a Novel and Romance ?

Ans. Novels are mostly expository dealing with the life of the people as it is lived but Romance is mostly exciting and tells a tale of love and adventure.

Q. "In Elizabethan age Novel could not reach its zenith." Why ?

Ans During the reign of Queen Elizabeth, many discoveries were made and victories were achieved. These victories could only be celebrated by dramatic performances and therefore the age had become pre-eminently the age of Drama, leaving no scope for the 'Novel' to develop and therefore 'Novel' could not reach its zenith during the Elizabethan age.

Q. "Milton was the last Elizabethan " Discuss ?

Ans. Milton, born in 1608 and died in 1674, is called the last of the Elizabethans as he also shared the spirit of Renaissance which includes humanistic studies and the reformation. Inspite of his being a Puritan he was an artist. He adores Spenser for his sonority and his Platonic ideals and Shakespeare for his originality rather for his additions and alterations in the historical and classical themes His 'Comus' reveals the love for Pastoral life which is found in 'Arcadia' and in the 'Garden of Arden' and 'Shepherd's Calendar.' His delineation of Satan's Character is after the spirit of Spenser's knights and Arthurian tales.. In all these respects, from the points of diction, rhythm, versification, love of classical stories of classical writers, of the spirit of the adventure and the love of beauty in accompaniment of the Trio, The Good, The Truth and The Beauty he has been called the last of the Elizabethans.

Q. Who is the greater poet Shakespeare or Milton ?

Ans Both are unparalelled in their respective branch of poetry. As regards dramatic poetry Shakespeare is the greatest poet of England ; but when one looks outside the dramatic poetry, he finds Milton alone who has no equal.

Q. What is the theme of 'Paradise Lost'.

Ans. Paradise Lost depicts the fall of man.

Q. Who is the Hero of 'Paradise Lost' ?

Ans. Generally the critics admit that the hero of the Poem is Satan but some others suggest that Christ is the hero of the poem, but the opinion, that Satan is the hero, seems to be correct and 'perhaps it was this conception of the hero of the poem that lead the critics to say that Milton was of the devil's side.

Q. In what class would you put 'Paradise Lost' ?

Ans. Sir, It is an Epic like 'Faire Queene' of Spenser.

Q. What is difference between the two Epics ?

Ans. 'Faire Queene' of Spenser is allegorical and didactic while Milton's 'Paradise Lost' is cosmic and classical.

Q. Explain the term 'Miltonic' ?

Ans. Sir, Miltonic is a condensed term used for sublime, grand and lofty.

Q. How far do you agree with the view that Satan is the projection of Milton's personality ?

Ans. The sympathy that Milton shows for Satan and his himself being a rebel against the autocracy of Charls I, is a perfect testimony of the fact that he projected his own personality in Satan. Milton attached much importance to the liberty and Satan stands for it condemning the autocracy of God in heaven.

Q. Mention some defects of Dr. Johnson as a Critic ?

Ans. Dr. Johnson could not remain a true and impartial critic while giving his criticism on Milton and deep political and religious prejudice alloyed his criticism of Milton Moreover Dr Johnson lacked the capacity to judge the poetry of Milton because his imagination failed to follow the verse where loftier heights were needed.

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CHAPTER VII

THE AGE OF MILTON

(1625-60)

Q. **Describe the special features of the age of Milton ?**

Ans The age of Milton is marked by the following :—

(a) Exalted poetic fervour of the Shakespearian age was decaying.

(b) Intellectual play of fancy dominated the poetry ; passion and profundity were gone.

(c) Prose was marked by increased activity and melancholy.

(d) Blank verse reached the climax in style.

(e) Heroic couplet began to appear.

(f) Lyrical style had increased in care and polish.

(g) Movement towards ornate prose style.

(h) Shorter and lyrical poems began to be written.

(i) The output of poetry decreased.

Q. What do you know about the Puritans ?

Ans. The members of that party of English Protestants who regarded the reformation of the church under Elizabeth as incomplete, and called for its further purification, were known as the puritans.

Q. **What is Puritanism ?**

Ans. Puritanism was a reaction against the excesses of the post-Shakespearian dramatists and as a result of this reaction the theatres in 1642 were closed.

Q. **Was Milton also a 'Puritan ?**

Ans. Milton had a very puritinical attitude towards life and in this connection Tillyard has observed, "you cannot ignore him any more than you can ignore Alexander the Great, or Cromwell or Napolean," Milton regarded the people as......But a herd confus'd.

A Miscellaneous rabble, who extol
Things Vulgar.

Q. **Who was the greatest prose writer of the Age of Milton ?**

Ans. Sir, John Bunyan was the greatest prose writer of the age of Milton. Bunyan was born in 1628 and died in 1688.

Q. **What is Bunyan remarkable for ?**

Ans. Bunyan is remarkable for his simple and homely style, which can be, at times, both forceful and eloquent, in English Literature. His name has been included among the greatest writers of English literature simply because of the power over the hearts o men that he had. Except Shakespeare, he is unrivalled and hi works are of a permanent humanity.

Q. "The English Novel owes a great to Bunyan." Discuss ?

Ans. Bunyan a pioneer of the modern English novel had the qualities of a great story teller, insight into character, humour, pathos and imagination and was famous for his concrete vitality and narrative power. The credit, to rid the novel of the extravagance of the romancer and cynicism of picaresque novelists. goes to Bunyan. Now who can deny that English Novel owes a great to Bunyan.

Q. Do you think that Bunyan's 'Pilgrims Progress' is autobiographical ?

Ans. The life of Bunyan during his childhood and youth had been very miserable and was spent in frivolities and irreligious activities. This gave much pain to his soul. He turned himself to religious feelings and began to fear from God. In order to appease God and beg pardon for the irreligious life he had lived so far, he wrote the book 'Pilgrim's Progress,' which reflects in some or the other way, the special struggle that Bunyan had. The book therefore seems to have every element of autobiography, perhaps written for the personal atonement from the sins committed so far by Bunyan.

Q. What do you know about Cavalier Lyrics ?

Ans. It was a term applied to the lyrical poetry of which there was a remarkable outburst during the reign of Charles I and of which the court was the centre though Robert Herrick, the chief of these Lyrists was not a courtier.

Q. Who were the other Cavalier lyrists ?

Ans. Thomas Carew. Sir John Suckling and Richard Lovelace were the chief Cavalier poets.

Q. What were the distinctive characteristics of the Cavalier lyrics ?

Ans. Cavalier lyrics were notable for sweetness and charm and the Cavalier poets mostly dealt with the themes of love and war and like Ben Jonson were always concise, lucid and also polished.

Q. Who were the Metaphysical poets ?

Ans. Crashaw, Herbert, Vaugham and Donne were the Metaphysical poets.

Q. What were the main characteristics of the Metaphysical poets?

Ans. Two things, were common among all the Metaphysical poets, learning with a kind of misplaced wit and the desire to say something which had never been said before and in their poetry we find a very fine blend of intellect and emotion but artificiality and hyperbolic expression could not keep itself away from this Metaphysical poetry.

Q What is attraction that T. S. Eliot finds in Metaphysicals ?

Ans. It is the metaphysical conceit, with its blend of emotion

and intellect, that satirises the religious and moral cravings of T. S. Eliot and compells him to a liking fcr Metaphysical poetry.

Q. How could the term 'Metaphysics' originate ?

Ans. The phrase used by Dryden about Donne was "He affects the metaphysics" and thus the term metaphysics was originated.

Q. Who was the first man to use this term ?

Ans. Dr. Johnson first of all applied the term 'Metaphysical' to the poetry of Donne. Dr. Johnson borrowed this term from the phrase of Dryden 'He affects the metaphysics.'

Q. Give the theme of Milton's 'Areopagitica.'

Ans. Areopagitica is an address to the parliament and is a plea for the liberty of the press.

Q Who wrote' Religio Medici ?'

Ans. Sir Thomas Browne wrote Religio Medici in 1642.

Q What is the theme of 'Religio Medici' ?

Ans. It is based on the attempt of the author to know himself and defend himself from the charge of irreligion.

Q. Name some other prose work of T. Browne ?

Ans Urn Burial ; or Hydriotaphia.

CHAPTER VIII

THE AGE OF DRYDEN

OR

THE RESTORATION PERIOD

(1660—1702)

The classical period (1702-1740) and The Age of Johnson (1740-1780).

Q What do you know about Restoration Period ?

Ans The period after the restoration of Charles II in 1660 and the re-establishment of monarchy in England is known as the Restoration period.

Q. How did the Restoration affect English Literature ?

Ans. Restoration affected the revival of Drama especially the comedy ; in the sphere of Tragedy heroic plays were produced and the imitative works of the new school (the restoration school) were of a rigid nature and they evolved a number of rules purporting to the avoidance of enthusiasm, strict care and accuracy in poetical technique and humble imitation of the style of the Latin classics.

Heroic couplet dominated poetry, and prose had an outstanding feature—the emergence of the middle style (discovered by Addison), Swift and Defoe adopted a plainer style and ornate prose disappeared for the time being.

Q Name some important Restoration writers ?

Ans. Dryden Etherege, Wycherley, Congreve, Vanbrugh Forquhar, Rochester, Bunyan, Pepys and Locke were the chief literary figures of the restoration period.

Q What were the chief characteristics of the Restoration Age ?

Ans Love of wit and gaiety often of immorality; but at the same time a genuine revival of interest particularly of scientific discovery

Q What type of plays were dominant during the Restoration Age ?

Ans. Heroic plays were common and dominant during the Restoration Age.

Q Compare Elizabethan drama with that of Restoration drama?

Ans Elizabethan drama is marked by the artistic construction, natural themes and human characters as opposed to the restoration drama which is extremely witty, having a constant tendency for neat-speech with Elizabethan drama and is not always precise neat and brilliant.

Q. What do you know about the Restoration Tragedy ?

Ans. The tragedy during the restoration times was uncommon. In Otway and Dryden we find the exponents of the Restoration tragedy, better known as the Heroic tragedy. Dryden's 'All for Love' written incid ntly in blank verse displays real feeling of tragedy.

Q. What do you know about the Restoration Comedy ?

Ans. It is par-excellence a kind copied to some extent from the French and Spanish originals. The dramatists like Dryden, Devenant, Wycherley Vanbrugh and Shadwell were all indebted, for plot and dialogue, to the contemporary French Comedy.

Q Name some Restoration Tragedies ?

Ans. Dryden's 'The Maiden Queen' and 'The Conquest of Granada', Thomas O way's 'The Orphan', Congreve's 'The Mourning Bride' and Johnson's 'Irene' are the most famous tragedies of the Restoration period.

Q. Describe the condition of Eng i h comedy before Goldsmith and Sheridan ?

Ans. The pure comedy was undergoing a decay and sentimental comedy was in the process of growth. The comedy of manners so prevelant befere was degenerating and pity, was entertaining the sphere of comedy, thus trespassing the field of tragedy.

Q. What change was brought about by Goldsmith and Sheridan ?

Ans. Goldsmith and Sheridan revolted against the sentimenta comedy which was growing rapidly, and in order to make the people laugh heartily once more, they re-introduced the comedy of manners.

Q. Name some important plays of Goldsmith and Sheridan ?

Ans. 'Good natured Man' and 'She Stoops to Conquer' by Goldsmith and 'The Rivals'. 'The Critic' and 'The School for Scandal' by Sheridan are the most important plays of the two pioneers.

Q. What is the theme of 'The Rivals' ?

Ans Captain Absolute nd Bobacre, the two rival lovers of Lydia face many difficulties, even Lydia is occasion y confused but ultimately the things are set right and she is able to find and forgive her favourite Lover Captain Absolute.

Q How can you say that 'The Rivals' is a sentimental comedy

Ans. Sir. 'The Rivals' is a sentimental comedy and it is in one scene of the play that we find the sentimental element and that is in Julia Faulkland underplot The play on the whole is purely comic.

Q What essential elements do you find in this play ?

Ans Wit and humour are the most essential elements that we come across in this play.

Q. Who gave birth to real prose Literature in England ?

Ans. Sir John Dryden gave birth to real prose literature in England.

Q. Who were the previous prose writers ?

Ans. Browne, Clarendon and Hobbes and others were the previous prose writers.

Q. What was the defect of the above prose writers ?

Ans. The style of the above prose writers was wayward, erratic, often cumbrous and obscure and was weighed with a latinised construction and vocabulary.

Q. What is the main characterstic of Dryden's prose ?

Ans. It is from the time of Dryden that we find the fall of poetic spirit, the inspiration and the preference of the merely practical and prosaic. The prose was smoothed, straightened, simplified and harmonised.

Q. "Dryden is famous in the Domain of Prose." Why ?

Ans. Dryden is famous in the Domain of prose because of his peculiar gifts—his ease, force, clarity and his intellecutal vigour.

Q. Why did Dryden take to play writing ?

Ans. Drama was the most lucrative and payee branch of literature in the Restoration period. Dryden, who was never a dramatic genius, in order to be equal to the occasion, had to write the plays only which could help him in getting his bread and butter. It is a matter of pleasure that he was partly successful in the writing of the plays and in no way the can be said to have failed.

Q. Mention some of his important plays ?

Ans. 'The Indian Emperor.' 'The Indian Queen,' 'The Maiden Queen', 'The Rival Ladies' and 'The Conquest of Granada' were his most important dramatic works that could bring name and fame to the dramatist.

Q. What was his contribution to Restoration Literature ?

Ans. Dryden's contribution to Restoration literature was of no mean value and he shall be remembered in the history of English literature for the ages to come—for his contribution to English prose and criticism His best two poems are—'Ode to St. Cecillia' and. 'Alexander's Feast.' Both these poems brought him immerse fame. He wrote many other poems with satiric, argumentative and philosophical veins. But as one of the founders of the modern English prose, John Dryden has become immortal in the history of literature.

Q. Which is his best prose work ?

Ans. Essay on Dramatic Poesy.

Q. Why is 'the Essay on Dramatic Poesy' supposed to be his best work ?

Ans. Because it is the first criticism in poetry written in the from of dialogue and the Essay is concerned with a defence of the use of Rhyme in drama. It also contains an admirable appreciation of Shakespeare.

Q Give in brief the theme of Dryden's 'Essay on Dramatic Poesy' ?

Ans. It is in the from of a dialogue between four interlocutors, Engenius (Dorset), Crites (Sir Robert Howard) Lisideius (Sir Charles Sedley) and Neander (Dryden himself). The four hands have taken a boat on the Thames on the day of the engagement between the English and the Dutch fleets in the mouth of the river (3 June, 1665). At first the friends are mainly occupied with this stirring event, but presently as the sound of the firing becomes more distant, their talks turn to literary subjects, and they discuss the comparative merits of the English and the French drama and of the old and the new English drama.

Q. Summarise the factors responsible for the emergence of the prose in the 18th century ?

Ans. The new taste, the birth of the Royal Society, French influence, the growth of the reading public and the need for reformation were the factors responsible for the emergence of the new prose in 18th century.

Q. What is fundamental difference between prose and poetry ?

Ans. The language of every day thought is prose and the language of elevated emotions is poetry.

Q. Did Dryden write some satire and allegory ?

Ans. Yes sir, Dryden c mes before us as a satirist and allegorist. 'Absalom and Achitophel' is Dryden's satirical allegory.

Q. What allegorical elements do you find in Dryden's 'Absalom and Achitophel' ?

Ans. "Absalom is the Duke of Monmouth, the unfortunate aspirant to the succession ; and Achitophel is his daring but injudicious councellor, Shaftesbury. These two are surrounded by a cluster of lesser politicians upon each of whom Dryden bestows a Biblical name of deadly aptness and transparency."

Q. What type of satire do you find in Dryden ?

Ans. "The satire is forceful and the victims are punished with devastating scorn and a wrathful aloofness."

Q. How does Addison's prose differ from the prose of Renascence period ?

Ans. Sir, in Renascence prose we find the affected and excessive use of imagery and the abuses of diffuseness, parenthesis and prolixity are common in the Renascence prose but the prose of Addison is simple inornate though never coarse and elegant.

Q. What do you know about Steele and Addison ?

Ans. Addison and Steele were both the journalists of the 18th century, who gave birth to the Coffe House Literature and showed their vivid study of the contemporary life of England.

Q "Steele and Addison had different prose style." Discuss ?

Ans. Sir, Steele and Addison both, being the collaborators, were different on the basis of their prose style. The lauguage of Steele had a masculine vigour unlike Addison, who was always tender, refined and whom both supplemented the deficiency of each other and became perfect in the history of English Literature.

Q. Name the periodicals started by Steele and Addison ?

Ans. Richard Steele started a news periodical in April, 1709 and named it 'Tatler' then he started. 'The Spectator', on March 1, 1711, a weekly journal, which could run till Dec. 6, 1712 and then ceased to be published but on June 18, 1714 after 18 months the journal was revived by Addison, the old colleague of Steele and the paper then ran till Dec. 20, 1714.

Q. What do you know about Spectator ?

Ans. Richard Steele started a periodical and named it on March 1, 1711 as 'Spectator.' It was published daily except on Sundays. The chief contributors for this periodical were Steele himself and Addison. The periodical was published till Dec. 6. 1712. Steele contributed 240 and Addision contributed 275 articles to this periodical. Pope, Tickell, Budgell Euscen etc. also contributed about 121 articles. The paper had the motto before it "to enliven morality with wit, and to temper wit with morality." It was published by a Club and Sir Roger De-Coverley was also a member of the same Club.

Q. What do you know about Tatler ?

Ans. The Tatler was also started by Richard Steele in April, 1709. The periodical was published thrice a week, on every alternate day and continued to be published till January 1711. The periodical was contributed both by Steele and Addison. The former contributed 188 essays and the latter 42. The essays were written to lessen and remove finally the then existing social evils like duelling and gambling. Steele invented a fictitious name, The Tatler, Issac Bickerstaff on whose name the periodical was published.

Q. Why do we find inconsistencies and contradictions in the character of Sir Roger De Coverley ?

Ans. The character of Sir, Roger De Coverley is full of contra-

dictions and inconsistencies, because the contributors of the essay were four different persons—Addison, Steele, Budgell and Thickell.

Q Why did Addison create a fictitious name of Sir Roger De Coverley ?

Ans. The papers on Sir Roger De Coverley ridiculed the contemptible life during the restoration period and laughed at the fashionable London society and also the Restoration stage. So that the aim could be fulfilled and no harm could be given to anybody, Addison invented the fictitious name of Sir Roger De Coverley.

Q. What is humour ?

Ans. Humour is a form of idiosyncracy of a man and is always kind, genial and exciting laughter, having the quality of being always emotional. A man with humour has the capacity even to laugh at himself and castigate himself.

Q. Explain the term 'Wit'

Ans. Delightful and surprising combination of quick perception and apt expression is known as Wit. A man with wit can laugh at others and can castigate them.

Q. Give the point of difference between Addison and Swift as regards their attitude to life ?

Ans. Sir, Addison was always sympathetic towards the vices and the follies of his characters and the man in general, while Swift, though never personal, was always full of hatred and unsympathetic, out and out a cynic and was the bitterest satirist, believing in, unlike Addison that 'Man is incorrigible.'

Q. Why did Dryden remark, "Cousin Swift, you will never be a poet ?"

Ans. Dryden's remark was based on the pindaries of Swift.

Q. Name some important works of Swift ?

Ans. 'Gullivers Travels', 'Drapier's Letters', 'The Battle of the Books,' 'A Tale of a Tub' and 'Journal to Stella' are some important works of Swift.

Q. Where lies the difference between Swift's and Addison's style ?

Ans. Addison was always plain in style, having pathos and irony as his weapons and representing the middle style ; but Swift is entirely different from Addison and his style is always severe sure, stern and strong and shows the presence of pseudo epic style.

Q. What do you know about the 18th century ?

Ans. The 18th Century English literary history is the period of 'good sense and reason' and is merely the age of prose. Imagination in the literary people is completely wanting. Drama could not

remain the only vehicle for the communications of Ideas and much prose work by different authors was done. Poetic works of Dryden are of no much importance and criticism also came into vogue

Q. **What do you know about Pope ?**

Ans. Alexander Pope was born in 1688 and died in 1744. He was really the spokesman of his age.

Q. **Name the chief works of Pope ?**

Ans. 'The Rape of the Lock' the 'Dunciad' and the 'Essay on Man' are the most important works of Pope.

Q. **What was the influence and significance of Pope's work on English literature ?**

Ans. 'The Eassy on Criticism,' where Pope exhibits the merits and demerits of 18th century school of poetry, is a very important work of Pope from the point of criticism.

He was the master of exquisite finish and detailed touches (Literary Mosaic).

His craftmanship and delightful wit stands almost unequalled.

He imparted a delicacy to the Drydenian couplet and compensated them for the lack of strength.

Q. **Estimate Dr. Johnson as a literary critic of Diction.**

Ans "Jonson is especially competent and interesting as a critic of diction. He is a purist and that fact makes condemn the artificial re-creation of Latinate idiom that Milton used in 'Paradise Lost.' Dryden forced language to the 'very brink of meaning' and loved to hover over the abyss of unideal vacancy. In diction Pope is preferred to Dryden with regard to Gray's diction probably prejudice again operated, though one may well recall that Wordsworth as well as Johnson objected to Gray's artificiality or inexactness."

Q. **Where does the strength of Dr. Johnson, as a critic, lies ?**

Ans Sir. it is in directness and clairty of insight. in defined and articulate thinking, in typically 18th century insistence that his strength lies.

Q. **Comment upon the style of Dr. Johnson.**

Ans. Dr. Johnson's style is mostly pompous and bombastic in the use of the words.

Q. **What is the opinion of Dr. Johnson about Shakespeare as a dramatist ?**

Ans. Dr. Johnson is of the opinion that Shakespeare was not essentially and successfully a tragedian but a comedian and by inter-weaving tragedy and comedy he committed a mistake. He

also believed that Shakespeare, a classicist, was at the same time indifferent of the moral justice.

Q. What was the point that made Dr. Johnson to disagree with Gray ?

Ans. Sir, Gray was the poet. who, was born and brought up in the age of classicism, revolted to some extent, against it and wrote about Nature. Dr. Johnson was out and out a classist and did not appreciate nature. Therefore this point of nature and its description made Dr. Johnson to disagree with Gray. Johnson wished that Gray should also stick to the 18th century conventions and should keep himself away from Nature.

Q. Name the Important works of Dr Johnson ?

Ans. 'The Rambler.' 'The Idler and Rasselas,' 'Prince of Abyssinia,' 'Dictionary.' 'The Preface to the Edition of Shakespeare' and 'Lives of the Poets' are his important works.

Q. How can the above works be classified ?

Ans. The above works can be classified in the following main two sub-classes :—

The first being 'moralist', including 'The Rambler, 'The Idler and Rasselas ' 'Prince of Abyssinia.' The second being 'Dictionary', 'The Preface to the Edition of Shakespeare' and 'Lives of the Poets.

Q. "Dr. Johnson was a hanging judge." Discuss ?

Ans. Dr. Johnson who is supposed to have hearing and seeing defects could never see the beauties of nature nor could he ever hear the rapturous melody of the romantic poets and therefore his judgement in regard to the romantic poets has ever been, not only formal, but also partial. He himself being in favour of the Moral fragrance in literature, could only appreciate the artificial moralists like Pope and Dryden and was always to have a prejudice against Spenser, Milton and Gray.

Q. What do you know about Sir James Boswell ?

Ans. He was born in 1740 and died in 1795. Besides his other contributions he stored up materials for his great work 'Life of Samuel Johnson' since 1763 and after the death of S. Johnson in 1784 he applied himself to the task under pressure from Malove. The book appeared in 1791 and proved Boswell's extraordinary aptitude and talent as a biographer.

What is the best source of information about the life and works of Dr. Jhonson ?

Ans. Sir, Boswell's immortal work 'Life of Samuel Johnson' is the best source of Dr. Johnson's life and works.

Q: Name two early Novels in English literature.

Ans. Sir, 'Robinson Crusoe' and 'Gulliver's Travels' are the early English Novels.

Q. Why did the Novel develop in the 18th century ?

Ans. The fall of 'Theatre' was the main cause of the development of the Novel in the 18th century.

Q. Name the authors who helped in the development of Novel in the 18th century ?

Ans. Sir John Bunyan, Defoe, Overbury, Hall and Earl were the main figures, who helped a great deal in the development of novel in the 18th century. The contribution to English novel, of Steele and Addison cannot be overlooked.

Q. What is the contribution of Steele and Addison to the English Novel ?

Ans. Steele and Addison who were the great humourist contributed to the English Novel with the help of their 'Spectator' and 'Tatler.' The descriptions in the spectator are sufficient, if united and made to continue, to furnish the material for a novel. It is really the 'Spectator' that gives us a glimpse for the first time of the method and subject matter for the modern English Novel.

Q. What are points of difference between the 18th century and the 16th & 17th century ?

Ans The Novel during the 16th century was mostly unnatural, with the dialogues full of long drawn speeches, with diffused construction and lacking simplicity.

Humour, realism and commonsense were the chief charactersstic features of the 18th century unlike 16th & 17th one.

Q. Who can be called to be the first novelist ?

Ans. Sir, Henry Fielding can be called to be the first novelist.

Q. Name important novels of Richardson. How are those novels significant ?

Ans. Samuel Richardson worte 'Pamela', his first novel which appeared in two volumes in 1740 & 1741. This novel was then followed by 'Clarissa Harlowe' (1747-8) and then the third important novel which he got published in (1753-4) was 'Sir Charles Grandison.' The significance of the above novels lies in the fact that three novels had a marked influence on subsequent writers of fiction, both in England and abroad.

Q. Explain the term Epistle and the Epistolary fiction ?

Ans Epistle is the term applied to letters and the fiction written in the from of epistles (letters) is known as 'Epistolary Fiction.'

Q. Do you find any novel written in Epistolary form in the 18th century ?

— Sir, Richardson's 'Pamela' was written in this form.

Q. Do you know some Parody of 'Pamela' ?

Ans. Sir, Fielding parodied 'Pamela' and wrote 'Joseph Andrews.'

Q. What is the Theme of 'Pamela' ?

Ans. The story of this novel is told in a series of letters from the heroine, Pamela Andrews, a young maid servant, whose mistress has just died when the story opens. The Lady's son Mr. B., becomes enamoured of Pamela, and taking a dishonourable advantage of her position, pursues her with his advances. She indignantly repels them, leaves the house, is pursued by B., and shows considerable astuteness in defending herself. Finally B., being much in love with her comes to terms and decides to marry her. The second part of the book which is less interesting, presents Pamela married, suffering with dignity and sweetness the burden of a profligate husband.

Q. What were the factors establishing the superiority of Fielding over Richardson as a novelist ?

Ans Fielding who had an abundance of humour, humarity and realism, the essentials of a great novel, was certainly superior to Richardson who lacked humour and made his novel unnecessarily lengthy owing to his use of epistolary method The sentimentalism of Richardson was also a factor to make him inferior to Fielding.

Q How can you say that Fielding was superior to all his contemporary novelists ?

Ans. Sir, it is the realism of Fielding that makes him superior to all the contemporary novelists. Fielding appears before the literary world as the first novelist who gave a real picture of life, being never misguided by any romantic viston. He painted the manners and the species, having human beings as his characters. He gives no allowance to any class of men and women and is always impartial—if he paints a clergy he paints him with all his vices and in the same way he impartially paints many characters representing almost the whole of English humanity. This realism later on became the main reason to establish his superiority over all his contemporary novelists.

Q. Who were the eminent contemporaries of Fielding ?

Ans. Sir, George Tobias Smollet Laurence, Goldsmith and Sterne were the contemporary novelists of Fielding.

Q. Who wrote the 'Vicar of Wakefield' ?

Ans. Sir, Oliver Goldsmith wrote 'The Vikar of Wakefield'.

Q. How can you establish the presence of new element in 'The Vicar of Wakefield' compared to the earlier novels ?

Ans. 'The Vicar of Wakefield', a masterpiece of Goldsmith contains the characters from the common walks of life, describes a

farmers family and the simple people living with in the nearest vicinity. Even Steele and Addison were not so good and perfect a painter of the domestic life. Goldsmith touched the modern problems with a great skill. Such as jail reform and thus paved the way for Dickens and Goldsmith. His humour is also unlike others endowed with newness and is geniel, humane and sympathetic. 'The Vikar of Wakefield' has also a sort of inspiration which was duly recognised and received by Jane Austen.

Q. What is Idyll ?

Ans Idyll is a Greek word meaning a little picture, a hort poem, descriptive of some pictures quescene, chiefly in rustic life.

Q. Is 'Vicar of Wakefield' also an Idyll ?

Ans 'The Vicar of Wakefield' deals with the simple and comm on place personages and describes the poor and rustic life of the English village. It can therefore be called a fine idyll.

Q. What is the philosophy in 'Vicar of Wakefield ?

Ans. 'The Vicar of Wakefield' is an embodiment of the philosophy of life and is a very fine representation of the conflict between materialistic and moral philosophy of the world in relation to life.

Q. What do you know about the Novel of Terror ?

Ans. Sir, A new element, noticeable towards the end of 18th century, was the novel of terror, which had been inaugurated by, rather clumsily by Horace Walpole with his Castle of Otran to (1764) Mrs. Radcliffe' and 'Monk' Lewis followed the same tradition with some success

Q. When was didactic novel born ?

Ans. To this time (The end of the 18th century) also belongs the didactic novel of which Godwin's 'Caleb Williams' (1794) is a good example.

Q. Name the precursors of classicism in English Literature ?

Ans. Sir, The .precursors of classicism in English literature were Edmund Waller (1606-87) and John Denham (1615-69).

Q. How can you establish that E. Waller and John Denham were the precursors of classicism ?

Ans. Sir, it is in Waller and Denham that we notice for the first time some deviation from the existing Renaiscence tradition of poetry and they composed satiric and political poems and introduced Heroic couplet replacing Blank verse.

Q What do you know about Classical poetry ?

Ans. Sir Classical poetry is the poetry, written in Augustan Age, which affected great admiration of the ancients and a rigid

Code of critical values and literary forms. The artificialities of the age can well be noticed in Pope's translations from Homer. The poetry of this age was mostly didactic and philosophical and was the poetry of argument and criticism.

Q. What do you know about 'Augustan Age' ?

Ans Sir, The term is usually applied in the history of English literature to the period of Pope and Addison. Among the other famous writers of the time were Steele, Swift, Defoe Gray, Prior and Congreve. The age was noticed for the perfection of the Heroic couplet and the development of the clear logical prose style. The age had a classical evenness, a preference for wit and elegance and for intellectual rather than emotional satisfaction.

Q. Why has the Augustan Age, been named so ?

Ans. The age was so named because during the reign of the Emperor Augustus (27 B. C—A. D. 14) Virgil, Horace, Ovid, Tibullus etc. flourished. They were the classicists of the first water. Pope and followers followed the traditions established by the above writers and therefore the age of Pope has been named as the 'Augustan Age.'

Q. What is your estimate of Pope as a poet ?

Ans. Sir, Pope comes before the people as a spokesman of his age Compton Rickett remarks ' of his work as a whole it may be said that he was a master of literary mosaic. There is nothing of the easy breath and Vigour of Dryden in his satirical verse; on the other hand, he excelled his predecessor in exquisite finish and detailed touches. His poems have no solidarity or homogeneity, with the exception, perhaps, of the 'Rape of the Lock.' Rather may they be likened to polished fragments cunningly fitted into form a whole, and remarkable for workmanship rather than integral beauty."

Q. "Pope in his 'The Rape of the Lock' draws a real picture of the age." Discuss ?

Ans. Sir, 'The Rape of the Lock' really dispicts the life of the people as it was lived in 18th century. Con pton Rickett observes :— "The artificial tone of the age the frivolous aspect of feminity, is nowhere more exquisitely pictured than in this poem. It is the epic of triflings; a page torn from the Pelly, pleasure seeking life of a fashionable society; the toilet chamber and the card table. In short, the veritable apothesis in literary guise of scent, Patches and powder."

Q. What Sort of poem 'The Rape of the Lock' is ?

Ans. Sir. 'The Rape of the Lock' is the best mock heroic poem ever written in English language and one may safely read it as a burlesque of classical epic devices.

Q. What type of Satire, 'The Rape of the Lock' is ?

Ans Sir, it is an impersonal satire.

Q. Did Pope write personal satire also ?

Ans. Yes sir, Pope wrote the personal satires also and 'Dunciad' is the personal satire.

Q. **Against whom this satire is directed ?**

Ans. Sir, the personal satire in 'Dunciad' is directed against Dulness and also against all those authors who were against Pope or were not his favourite.

Q. What is your opinion about Pope as craftsman of words ?

Ans. Pope is the master of Heroic couplet, a supr m art st in verse and craftsman in words, sound and metre, appearing before the literary world as an unparrelled and unrivalled metrical artist.

Q. **What do you understand by Roicrucian system ?**

Ans. In 1484 Christian Rosentkrenz founded a literary society of which Roicrucian was a member and like the other members of the society Roicrucian also claimed to have some secret power and the knowledge of magic with the help of which, he claimd that he could transmute one metal in to the other, prolong life and control the spirits.

Q. **Did Pope follow the above system ?**

Ans. Yes Sir, Pope followed Rosicrucian system and introduced spirits like sylphs and nymphs, gnomes and salamanders in his 'The Rape of the Lock.'

Q. **Was Pope also a critic ?**

Ans. Yes Sir, he was a critic and his work of criticism 'Essay on criticism' is the work of the first water.

Q. Whom did Pope, as a critic, follow ?

Ans. He followed the classical critics like Le Bossu, Racive Boileau and Horace Walpole.

Q. **What was Pope's conception of Nature ?**

Ans. He believed that 'Nature is order and rule and hormony in the visible world.'

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CHAPTER IX.

THE AGE OF TRANSITION

(1749—1800)

Q. **Why the period from 1749-1800 is known as the age of Transition ?**

Ans. The movement begun by Pope ceased to possess any 'Vitality after Goldsmith and a new tendency leading towards romanticism was noticed during the period beginning from 1749 and therefore this period is known as the 'Transitional period.'

Q. **Who were the heralds of Romantic Age ?**

Ans. Colling. Gray, Thomson, Shenstone, Goldsmith, Macpherson, Walpole, Percy, Chatterton, Crabbe, Cowper, Burns, Blake and many others were the true heralds of the Romantic age.

Q. **Who loved tradition and courted novelty ?**

Ans. Sir, Gray loved tradition and courted novelty.

Q. **How can you say that 'Gray loved tradition and courted novelty ?**

Ans. Sir, Gray began his literary career as a classical poet and it can be traced in the poems like, 'On Spring', 'On distant prospect of Eton College' and 'On Adversity,'but he gradually advanced towards romanticism and wrote the transitional poems like, 'Elegy Written in a Country Churchyard' and pindaric odes. "Inspite of its slender bulk, Gray's achievement both in prose and verse is of great importance. He explored the origins of romance in the early Morse and Celtic legends; his sympathies with the poor and oppressed were genuine and emphatically expressed and his treatment of nature was a great improvement upon that of his predecessors." Thus he paved the way for the new age to come and described for the first time the beauties of nature such as hills and valleys, etc.

Q. **What do you know about Collins ?**

Ans. Collins was born in 1721 and died in 1759. He was a transitional poet and we can trace both the romantic and classical elements in his poetry.

Q. **What romantic elements do you find in Collin's poetry ?**

Ans. Simplicity of diction (Ode to Evening), love of nature (Ode on the Death of Thomson), Lyricism and his love for strange and mysterious beauty are the different romantic elements in the poetry of Collins.

Q. **Give a comparative estimate of Gray and Collins ?**

Ans. Both are transitional poets. If Gray has intellectual power and scholarship, Collins is more emotional and full of life and 'Odes on Freedom,' 'Nature,' Winter', etc. are the testimony

of his being full of life. Unlike Gray, Collins has spontaneity and creative faculty. Gray's melancholy could never touch Collins. Both of them defined heroic couplet and adopted Blank Verse.

Q. What do you understand by Prindaric Ode ?

Ans. Pindar was a great Greek lyric poet who flourished in 522-442 B C. These odes are known after his name and are sung to the accompaniment of dance. The structure of the ode, entirely depending upon the movement of the dancer, has three parts—I strophe. When the dancer while dancing takes a turn from right to the left, II Antistrophe when the dancer takes a turn from left to right, III Epide when the dancer keeps standing without making any movement.

Q. Name the Pindaric Odes written by Gray ?

Ans 'The Progress of Poetry' and 'The Bard' are the Pindaric odes written by Gray.

Q What is a formal critic ?

Ans A formal critic is always concerned with the correctness of the structure and the form of the poem and has always the negative approaches towards the subject. Dryden and Pope were the formal critics.

Q What is creative critic ?

Ans. A creative critic unlike formal critic is concerned with the spirit and motif of the subject matter and has got a positive approach. Coleridge was a creative critic.

Q. Can you name a critic who is formal as well as creative ?

Ans. Yes sir, M. Arnold is both formal and creative.

Q. Can you give a point of demarcation between classical and romantic periods ?

Ans. It is very difficult to assign a date whence the classical period ceased and romatic period started; but for the sake of convenience the publication of Thomson's Seasons in 1730 can be taken to be the point whence romantic poetry began and classical poetry began to decay.

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CHAPTER X

THE AGE OF THE ROMANTIC REVIVAL IN ENGLISH POETRY

(1780– 1830)

Q. **What do you mean by 'Romantic Revival ?'**

Ans. Romanticism was a revival of the spirit of the medieval romances. It was a reaction against the Aristotelian traditions which had laid paramount stress on the reign of reason and the importance of form. Simultaneously it was a reaction against the pseudo-classicism or formalism of the seventeenth and eighteenth centuries. 'Romantic', then, could mean emotional fervour, appetite for experience, escapism of one or another kind, and freedom from the shackles of tradition (in the choice of themes, in the use of words, in rhyme, in metre)—a revolution in poetics parallel to the social and political revolution in France. According to Schiller, *subjectivity* was the keynote of Romantic poetry. Romanticism was the renaissance' of wonder, or to use Pater's phrase, it was the addition of strangeness to beauty.

'Romantic' suggests subjectivity, inner experience, personal values, feeling of inadequacy, excessive egoism (including pessimism), impulse to adventure, spirit of revolt, thirst for freedom ; and Classicism likewise could suggest objectivity, outer experience, universal values, feeling of broad acceptance of the existing order sense of detachment, preference for quiet, poise and conformity.

Q. **What was the characteristic feature of the Romantic Revival ?**

Ans. Sir, the Romantic Revival accentuated Predominance of emotional life, promoted or directed by the exercise of imaginative vision.

Q. **Why did the Romantic Revival take place ?**

Ans. Sir, Romantic Revival took place because a minor Renaissance was touching almost whole of the Europe in the late stages of the 18th century and the spirit of Reformation in England was going deeper.

Q. **What were the important literary revivals during the Romantic revival in England ?**

Ans Sir. The following were the noteworthy revivals during this period—The Spenserian revival, Miltonic revival, Mediaeval revival and the Ballad revival.

Q. **Name the important writers of the period ?**

Ans. Sir, Burns, Blake, Wordsworth, Coleridge, Scott, Byron Shelley and Keats were the important writers of the age of the Romantic revival. Wordsworth and Coleridge are of paramount importance as they are supposed to have led the movement.

Q. What were the contributions of the Romantic Revival to English poetry ?

Ans. Burns, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats and Scott were the chief contributors.

Burns. He restored the passion element, represented man in natural form, restored humour, the highest kind of pathos and gave pathetic note in his poetry and also wrote the poetry of revolt.

Blake He contributed the spirit of lyricism, absolute, sincerity of feeding, tenderness, symbolisim love of lower animals and the poetry of man and nature poetry.

Wordsworth. His main contribution to English Literature in his simplicity of diction and interpretation of inner meaning.

Coleridge. 'He gave to the narrative ballad a dramatic intensity, a beauty imagery, and a musical subtlety and richness such as it has never known in all its history.

Byron. His main contribution was the element of 'subjectivity.'

Shelley. He contributed subjective idealism and emotionalism.

Keats. He took literature as an escape from life and gave to the literary world the lyrical poetry full of mediaevalism and Hellenism.

Scott. He being a historical romancer, let the world know how to weld the past and present in a homogeneous whole. He contributed historical romances and novels.

Q What is Wordsworth's theory of poetry ?

Ans Sir, Wordsworth was of the opinion that poetry is nothing but 'the emotion recollected in tranquility.

Q Name some of the works and their authors that heralded the coming of Romanticism.

Ans. 'The Seasons' by James Thomson, 'Elegy written in a Country Churchyard' by Thomas Gray, 'Ossian' by Macpherson 'Reliques' by Thomas Percy and 'Castle of Otranto' by Horace Walpole, are some works that heraloed the coming of Romanticism.

Q. What is Wordsworth's theory of Poetic diction ?

Ans. Wordsworth did not notice any difference between the language of Prose and Poetry and believed that a poet should select the words of the common use and the poetry should not have the binding of metre and other things. It should always be simple in language and emotional and imaginative.

Q. What is the fundamental difference between the classical and the Romantic poetry ?

Ans Sir, classical poetry is disciplined, argumentative and satirical and always appeals to our sense of reason but the Romantic poetry on the other hand is full of emotions and imaginations, sometimes escapist and sometimes mysterious. The theme of ... is always from the high class society and the

language is prosaic and refined; but the theme of Romantic poetry is natural and from every day life of the common people and the language is simple, taken from the rustic life.

Q. **How did the French revolution effect the romantic poets ?**

Ans. French revolution gave the spirit of Liberty, Equality and Fraternity to the romantic poets like Wordsworth and Coleridge. 'The ravages of the revolution could not escape from marking their influence over these poets and Coleridge describes them in his Ode from the French' and refers to the ravages :—

> There, where death's wife pong was the quickest,
> And the battle's wreck lay thickest.........

Shelley took the revolution to be not only a political event but also a spiritual happening and purgation His 'The Revolt of Islam', 'The Masque of Anarchy' and 'Prometheus Unbound' are the best works in this reference.

Q. **Who was the other man to influence Shelley ?**

Ans. Sir, Godwin influenced Shelley.

Q. **What did Shelley derive from Godwin ?**

Ans. The germ of communism was derived from W. Godwin's political justice, by Shelley and it was as a result of this influence that Shelley wrote 'The Necessity of Atheism.' The following lines will perfectly reveal the influence of Godwin on Shelley :

> Sow seed,—but let no tyrant reap;
> Find wealth.—let no imposter heap;
> Wear robes—let not idle wear;
> Forge arms,—in your defence to bear.
> (Song The Men of England)

Q. **Can you quote some lines to show Shelley's anarchism ?**

Ans. Yes sir, the following lines show his anarchic thoughts:--

> Rise Like Lions after slumber
> In unvanquishable number—
> Shake your claims to earth like dew
> Which in sleep had fallen on you —
> You are many—they are few.
> (Mark of Anarchy)

Q. **What do know about Romantic Criticism ?**

Ans. During romantic period, literary criticism in the modern sense was for the first time seriously exercised. "In other words, the old Pseudo classic philosophy of literature, founded on the misinterpretation of Aristotle was completely absolute; while the rude, positive expression of baseless opinion with which the Edinburgh and Quarterly had started, had broken down, leaving room for new sensitive criticism founded on comparison with ancient and exotic types of style, a sympathetic study of nature, and a genuine desi...

to appreciate the writers contribution on its own merits. Of this new and fertile school of critics, Coleridge, Hazlitt, Leigh Hunt and Lamb were the leaders" (Edmund Gosse).

Q What is the difference between the 18th century and 19th century criticism ?

Ans. Eighteenth century criticism is didactic and logical and is mainly the criticism of external rules. Eighteenth century critic is unsympathetic and possesses no aesthetic sense.

Nineteenth century criticism is based on imaginative and historical methods. There is subtle appreciation of literary quality and the judgment is by reception (sympathetic criticism). The critics of this century like Coleridge, Lamb, Dequincey, Hazlitt and Carlyle had explicit conviction of supreme worth of imagination.

Q. Describe Coleridge as a critic ?

Ans. Coleridge gave something new in his criticism of Biographia Literaria and Lecture on Shakespeare and other poets. His works are so beautiful that he can be even put with Aristotle and Longinus in the history of criticism. It was Coleridge, who for the first time distinguished between fancy and imagination and symbol and Allegory. It was he who even anticipated freud. He is put with the critics of the first water in English literature.

Q. Why did Coleridge leave most of his works incomplete ?

Ans. Coleridge coming back from Malta and Italy became addicted to opium. "All that he did might be bound up in 20 pages, but it should be bound in pure gold." He left his 'Kubla Khan' and 'Christabel' incomplete owing to perhaps the effect of opium. He has completed only 'The Ancient Mariner'.

Q. Where does the beauty lie in Coleridge's work ?

Ans. It is the magic of his words wherein the beauty of his works lies. The willing suspension of disbelief is a factor of beauty in the works of Coleridge.

Q. What is the difference between Fancy and Imagination ?

Ans. For Coleridge fancy and imagination were two different things By Fancy he meant a mode of memory independent of time and space. 'This mode according to him was always dependent on the poet's choice. He was of the opinion that imagination was of two types : Primary and secondary.' The former he took to be the instrument of human perception and the second he believed was the echo of the first one. This all dissolved, diffused and dissipated and finally did its function which was to recreate.

Q. "Wordsworth and Coleridge both were the Collaborators and the poets of nature." Where does the difference between their attitudes lie ?

Ans. Sir, to Wordsworth Nature was a philosopher friend ... Nature turns into 'the light of the

common day' and then in old age the same Nature tells him the 'Still, sad music of humanity.'

Coleridge finds in nature the supernatural and he presents this supernatural as purely natural.

Q. "Keats was the poet of Pain". **Illustrate ?**

Ans Keats' brother Tom died of consumption. Keats himself was rejected in love by Fancy Brawne. All these incidents made Keats sorry and his sorrow was more intensified owing to a thought of constant fear of death. A sense of frustration and dejection had therefore developed in him and throughout his life he sang the songs of pain and trouble.

Ay, in the very temple of Delight
Veiled Melancholy has her sovran shrine.
(Ode on Melancholy)

Q. **What was Keats conception of beauty ?**

Ans. Keats had accepted beauty as his religion and the only thing that, according to Keats, existed in the world was beauty. In his 'Ode on A Grecian Urn' he says : -

Beauty is truth, truth beauty—that is all
Ye know on, earth, and all Ye need to know.

His 'beauty' is sensuous as well as spiritual and he believed that beauty was only the immortal thing in the world. Again in his 'Ode on A Grecian Urn,' he describes the immortality of beauty:

She can not fade, though those hast not the bliss,
For ever wilt thou love, and she be fair.

Q. **What did Keats receive from Mediaevalism and Hellenism ?**

Ans. "He took from Mediaevalism and Hellenism material for fashioning his Sequestered land of beauty, what he found best he used for sensuous delight, not ethical inspiration.

Q. **Who carried the tradition of Keats after his death ?**

Ans. Pre-Raphaelites and Tennyson carried his tradition afterwards.

Q. **What did Shelley teach in his poetry ?**

Ans. Shelley, in his poetry preached human perceptibility and 'emancipation of the soirit.'

Q. **Compare Keats and Shelley ?**

Ans. Shelley took pleasure by the abstract idea of a thing, was an optimist, the beauty he saw always with an intellectual point of view and ran after one then another woman for love, being incapable of shouldering the responsibility of even one; but Keats took pleasure in a thing itself, was a pessimist, always saw beauty with a sensuous outlook and tried to run away from the woman

class on the whole because he was a dejected Lover of Fanny Brawne.

Q. **"Beauty is truth, truth beauty"—(Keats) *Discuss.***

Ans. Keats believed that Truth and Beauty were the two sides of the same coin and if there was some beauty it must have a grain of truth in it.

Q. **What is Ruskin's view in regard to the Truth and Beauty ?**

Ans. Ruskin was of the opinion that the Truth was a property of a statement and beauty a property of objects. Unlike Keats he thought that Truth and Beauty both were separately identical and had no relation with each other.

Q. Give your own opinion about the above statement of Keats ?

Ans. I perfectly agree with Keats and think that Truth is always beautiful and Beauty is always a truth. Both of them are inseparable and if separated, not only their charm vanishes but also they become lifeless.

Q. Why was Byron's poetry criticised ?

Ans. Byron's poetry was ciriticised on moral grounds.

Q. **'Byron's poetry was popular at home though it was criticised' Why ?**

Ans. Byron's poetry, though criticised on moral grounds, was immensely popular at home and also abroad, where it exerted great influence on the romantic movement. This popularity is owing to the author's persistent attacks on Cant political, religious and moral ideas, the romantic character of the Byronic hero and the ease and fluency, and the real beauty of his verse.

Q. Comment upon Byronic hero.

Ans. Sir, the Byronic hero is groomy, weary, restless, stricken with grief and remorse and is wonder outlaw of his own desk mind. Many critics are of the opinion that Byronic hero represents Byron himself.

Q. Was Byron also a satirist ? If yes, what type of satirist he was ?

Ans. Sir Byron was neoessarily a satirist but his satire is always light hearted, marred by personal aims against the persons attacked. He wrote for Wordsworth :—

The simple Wordsworth, framer of a lay,
As soft as evening in his favourite May,
Who both by precept and example shows
That prose is verse and verse is merely prose.

Q. What do you know about Scott as a Romantic Poet ?

Ans. "Scott's romanticism mainly consists in his quality of visualising the past. He was a historical romanceer. He welded

together the past and the present in a homogeneous whole. The middle ages were realities to him and past incidents were but exhilarating actualities near at hand. He created the past; it was a part of himself"

Q. What do you know about Lake poets ?

Ans. The term Lake poets is applied to three poets—Coleridge, Southey and Wordsworth—who resided in the neighbourhood of the English Lakes. 'Lake School' first in this sense in the 'Edinburgh Review,' August 1807. (O. E. D.)

Q. Why were they known as the Lake poets ?

Ans Sir, because they lived in the neighbourhood of the 'English Lake' so they were known as the 'Lake poets'.

Q. What is the common link between the Lake poets and Sir Walter Scott ?

Ans. Sir, Ballad poetry was written by the Lake poets and Walter Scott, who translated German ballads, collected Scottish ballads and also composed himself new ballads.

Q Name some Ballads by W. Scott.

Ans. Scott took to novel writing as a means of giving play to his wide erudition, his humour and his sympathies. His novels are romantic and alive with the colour and movement of the bygone times

Q. Describe the range of Scott's novels ?

Ans The range of Scott's novels is very vast. His novels can easily be divided in three series—The first series dealing with the High Lands and His Landers, the second series dealing with the legendary Scotland and the third series deals with the scenes of England.

Name of the novels of Scott, belonging to the different series.

First Series	Second Series	Third Series
Waverly, Guv Mammering, The Antiquary, The Black Dwarf and the Old Mortality.	The Bride of Lammer Moor and the legend of Montrose.	My Landlords, Ivanhoe, The Monastery, The Abbot, Kenilworth, the Pirate, The fortune of Nigel, Poveril of Peak, Quentin Durward, St. Ronan's well, the Betrothed etc.

Q. How does Romantic prose differ from the prose of the 18th Century ?

Ans. During the Romantic age the journalists and miscellaneous prose-writers contributed much in the Dessolution of the prose style of the 18th century, which was more formal. "In place

of the older type, we see a general tendency towards a useful middle style, as in the books of Southey and Hazlitt. Outside this mass of middle prose we have a range from the greatest simplicity to the highest efforts of poetic prose. At one end of the scale we have the perfectly plain style of Gobbett...From Gobbett we range through a large number of writers, like Lockhart and more laboured manner of Scott, who in his descriptive passages adopts a kind of Johnsonese... From Scott the evolution of style can be traced through the mannered, half humorous ornateness of Lamb to the florid poetic prose of Wilson and the dithyrambic periods of De Quincey.

Q What do you know about Lamb as an Essayist ?

Ans Charles Lamb was a humourist and romantic essayist; was the master of simple, direct manner and was responsible for restoring to English style the elaborate harmonies of the 'Pre-Augustan prose.' He had the romantic characters that he tried to infuse into his essays and like the other romantics he was self-revelatory, having no trace of 'Egotistical-sublime' Compton-Rickett remarks "All the conventional approaches of the Essay are quitely ignored by him. Never was any man more intimate to print than he. He has made of Chatter a fine art, for he is enchantingly easy, with no suspicion of vulgarity, simple in his choice of subjects, never trite in his treatment and he can trifle delicately without being trivial."

Q. What do the 'Essays of Elia' reflect ?

Ans. The Essays of Elia are autobiographical and reflect Charles Lamb himself and his circumstances.

Q. "Charles Lamb did the same for London, what Wordsworth did for the nature." Discuss ?

Ans. Charles Lamb was born in London started his career as a clerk in South Sea House in the same city. He, therefore, had every attraction in the city and described its details. His school where he got education, actors, play-houses, beggars etc. and every strong thing of London was the subject of his description.

Q. What did Hazlitt remark of Charles Lamb ?

Ans. Sir, The following lines will be enough to detect the opinion, of Hazalitt for Charles Lamb. "The streets of London are his fairy-land, teeming with wonder, with life and interest to his retrospective glance as it did to the eager eye of Childhood."

Q. Was Charles Lamb interested in politics ?

Ans No sir Lamb had no interest in politics and Wordsworth remarked of him as a "Scorner of the field."

Q. Do you find something 'Elizabethan,' in Lamb ?

Ans. Yes sir, Lamb is like the Elizabethans. Melancholy

pervades in many of his works like 'Night fears' and 'Confession of a Drunkard' etc He loved reading and is supposed to be the critic of the first water, who could keep the Elizabethans on the abode of fame through his criticism.

Q. What do you know of Lamb as a critic ?

Ans Sir, Lamb was a critic of a very high order. He being whimsical and caparicious in his judgement was a delightful critic, had sympathy and pathos, phrase and fancy, which were all lacked by the other contemporary critics like Coleridge, Southey and Hazlitt. Lamb as a critic like Coleridge, Southey and Hazlitt. Lamb as a critic had much interest in the Elizabethan dramatists and wrote a very good note on Shakespearean tragedies. He had no affectation and at the same time was bold enough to write what he liked and thought proper.

Q. What do you know of William Hazlitt ?

Ans. William Hazlitt was a contemporary of Charles Lamb and his friend at the same time, and was born in 1778. He was well acquainted with Wordsworsh and Coleridge and has contributed the works of paramount importance to English Literature of the romantic period. He was an essayist and a critic.

Q. Compare Charles Lamb with William Hazlitt ?

Ans. Sir. If the works of Charles Lamb are full of manners, the works of Hazlitt, undoubtedly, overflow with the matter and the literary flavour. Yet, there are many similar things that are easy to be traced in the two contemporary writers. essayists and critics, who could never reach the height of metaphysics in their criticism, never appreciate the types but always the individuals and of the two both were criticised by each other. Lamb remarked of Hazlitt to be ill tempered while Hazlitt remarked of Lamb as one "Who discern no beauties but what are concealed from superficial eyes, and overlooked all that are obvious to the vulgar part of mankind."

Q. What do you know about Thomas De-Quincey ?

Ans. Thomas De-Quincey (1785-1859) after leading for sometime a rambling life, went to Worcester College, Oxford, but took no degree. There he began to eat opium He was one of the early members of the staff of 'Blackwood's Magazine' for which he wrote the 'Confession of an English Opium Eater.' and on 'Murder as One of the Fine Arts,' De-Quincey produced a great deal of Miscellaneous literary work and a large number of essays on a great variety of subjects.

(O. E. D.)

Q. "De Quincey wrote an impassioned autobiography." Discuss ?

Ans. The confessions of an opium-eater, the master piece of Thomas De-Quincey is alone sufficient to illustrate his passion for

anta·y and logic and also his gift of narration. This book which established De-Quincey's literary reputation after an account of his early years and his rambling life in Wales, relates how he was led by physical sufferings and nervous irritation first to take opium and then to increase his consumption of it, until he reached the large quantity of 8,000 drops of laudanum a day. He describes the fearful effects. The narrative ends with the account of the gradual reduction itself attended by great suffering, but finally in the main successful.

Q. What is your estimate of De-Quincey as a critic ?

Ans De-Quincey seems to be a critic endowed with more of imaginations, and interested in the German philosophy of Transcendentalism.

Q. How does he distinguish between the Literature of power and knowledge ?

Ans. His distinction between the literature of power and knowledge can well be understood by going through his essay on the subject. The distinction seems to be more illusory than real and he himself describes :—

"The function of the first is to teach, the function of the second (literature of power) is to move. The First is rudder, the second an ore or a sail."

Q. What do you understand by the term Mysticism ?

Ans. Mysticism is a term applied to the Allegory of many English writers who choose the common Allegorical names to represent the higher and the more subtler ones.

Q. "William Blake and Thompson, both were the mystic writers " Discuss ?

Ans. Both were the mystic writers and conveyed to the world something through their allegorical writings. Earth, Water, Air and Fire, represented reason, Emotion, Energy and Sensation in Blake's writings. Francis Thompson in his 'Hound of Heaven' portraits the spirit of man which is pursued by the spirit of a Divine and this sort of writing is nothing but mystic one.

Q. What do you know of Jalnes Henry Leigh Hunt as a critic ?

Ans. Leigh Hunt comes before the world as a more Catholic critic than Hazlitt or Lamb and widely read man. He was well conversant with Italian Literature and with the help of his wide study and intense knowledge, he tried to establish a clear cut line of demarcation between Fancy and Imagination and wit and humour As a critic he did not neglect even Dryden, a poet w negligible imagination. His importance actually lies in the wid range of his criticism.

CHAPTER XI

THE VICTORIAN AGE

(1830 1890)

Q. What were the characteristics of the Victorian Age ?

Ans Sir, the characteristics of the Victorian age are its improved standard of decency and morality ; a self satisfaction engendered by the great increase of wealth, the prosperity of the nation as a whole, and the immense industrial and scientific development ; conscious rectitude and deficient sense of humour ; and unquestioning acceptance of authority and orthodoxy. (O. E. D.)

Q. What were the general trends of Victorian literature ?

Ans. Sir. victorian literature is neither severely classical nor strongly romantic ; it is dominated by the effects of democracy and science and in Ruskin and Carlyle a rebellion against rationalism and emergence of a new idealism is noticed.

Q. Who was the representative poet of the Victorian Age ?

Ans. Sir, Tennyson is the representative poet of the victorian age. "He is the most conspicuous example in poetry, creating priggishly complacent air, Galahad and King Arthur."

Q. What do you know about Darwin's Theory of evolution ?

Ans. Sir, Darwin's theory of evolution is based on the natural selection. He expounded the theory of evolution in which he stated that there was a struggle for existence between the different species and only they could survive who were strong enough to stand with the struggle.

Q. What was the repercussion of Darwin's theory of evolution on the Victorian literature ?

Ans. Sir. Darwin's theory did not leave the literature unaffected and different thinkers began to think in a very confused manner and thought of different thinkers differed greatly. The theory shook the faith of the people and the Oxford Movement came out as a reaction of Darwin's theory. The pessimism that is noted in victorian poetry was the result of the repercussion of Darwin's theory on literature.

The following lines from 'Scholar Gipsy' of Arnold will amply reveal the contrast between faith and concentration of the age :

"This strange disease of modern life,
With its sick hurry, and divided aims."

Q. What do you know about 'Oxford Movement ?'

Ans. Sir, Oxford Movement was initiated in 1833 in revival of

a higher conception than was generally prevalent of the position and function of the church as 'more than a merely human institution' and as possessing privileges, sacraments, a ministry, ordained by Christ.' The Movement began with a sermon preached in July 1833 at Oxford by Keble. The principal leaders of the movement were besides Keble, Newman, R. H. Froude and Pusey. In course of time new forces came in to play, which had a disruptive effect on the movement, while public feeling was roused against it by the issue of the first volumes of the 'Literary Remains of Richard Hurrell Froude' (1838), with its strictures on the Reformation. Newman's famous Tract X on the compatibility of the Thirty nine Articles with Roman Catholic Theology intensified the general hostility. This movement is also known as Tractarian Movement.

Q. Who were the Pre-Raphaelites ?

Ans. Pre-Raphaelite is the name assigned to a group of young artists and men of letters, who, about the year, 18?0, united to resist the existing conventions in art and literature by return to art forms as they supposed them to exist in European art before the time of Raphael.

Q. Name the members of Pre-Raphaelite group ?

Ans. Sir William Holman Hurt, John Everett Millais, Dante, Gabriel Rossetti, William Michael Rossetti, Thomas Woolner, Frederick George Stephens ond James Collinson belonged to this group.

Q. How did the impressionistic poets differ from the Pre-Raphaelites ?

Ans. Sir, the Impressionistic poets blurred the details of the objects, they described in their poetry ; but Pre-Raphaelites painted clearly and definitely the natural objects such as flowers fruits, trees and houses etc.

Q. What were the principal characteristics of Pre-Raphaelitism?

Ans Sir Philosophy dominated poetry, Lyrical impulse was smothered and Raphaelitism protested against the materialism and intellectualism of the age. Romantic impulse of the 19th Century was the representation of the Pre-Raphaelitism and this Romanticism consisted of Mediaevalism ano Hellenism.

Q What do you understand by the term Mediaevalism ?

Ans The Middle Ages were characterised by the scepticism, wonder and reverence. The Pre-Raphaelites followed the Middle ages in treatment of the subject and made their treatment to be idealistic. They had passionate love for beauty and had a distaste for their own scientific age. This attitude of the Pre-Raphaelites has been termed as Mediavalism.

Q. What was Tennyson's conception of Love ?

Ans. Sir, Tennyson's conception of love was always idealistic,

unlike, Byron's who regarded love as an elemental force and Shelley's who took love to be a transcendental passion. He hated the unsacred passion and the ultimate goal of love for Tennyson, was marriage, without which he could never appreciate love.

Q What do you understand by Dramatic 'Monodrama ?'

Ans. Sir, Monodrama is a dramatic piece where there is only one actor, doing everything on the stage.

Q. What do you understand by Dramatic 'Monologue' ?

Ans. Sir, Dramatic Monologue is a scene of the drama in which a man (Hero) delivers a long speech exhibiting his inner struggle, presuming that some other man is there behind the curtain and is hearing him.

Q Give your opinion of 'Maud.' Is it a Monodrama or a Dramatic Monologue ?

Ans. Sir, 'Maud' is a dramatic Monologue in the sense that it contains many inner conflicts of the hero of the poem, after slaying the brother of his own beloved. The poem reflects the love and hated and hope and despair of the hero or a lover. The poem is a Dramatic Monologue also because there we find a single utterance and a single crises of the poets heart. The poem is also a Monodrama because there is a single performer, having the hero of the poem as the only actor

Q. What is 'theme' of Tennyson's 'In Memoriam ?'

Ans. The poem 'In Memoriam' was written in memory of Arthur H. Hallam but in fact it is not so much a single elegy as a series of poems written at different times, inspired by the changing moods of the author's regret for his dead friend. The series describes, broadly speaking the way of 'Soul' as Tennyson sometimes called it, in presence of a great loss, the gradual transformation of the regret felt by the living for the dead and of the longing for his bodily presence, into a sense of spiritual contact and possession and a wider love of God and humanity.

Q Does the poem 'In Memoriam' represent the Victorian Era ?

Ans. The four main features namely the faith and religion and scepticism and science of Victorian era, are very well represented in the poem 'In Memoriam.' The conflict and the confusion created by Darwin's theory is the theme of the poem and the poet is so much so confused and tormented that he tries to seek some Via-Media between the dogmatic christianity and materialistic science. Tennyson is in the favour of the growth of knowledge but being tired of the confusion created by the advancing knowledge he seeks for some Via-media.

"Let knowledge grow from more to more,
But more of reverence in us dwelt ;
That mind and soul, according well,
May make one music as before."

Q. What did Tennyson think of a woman ? Describe his attitude to the fair sex.

Ans Sir. Tennyson believed that woman was a necessary complement of man without whose right type of co-operation a man could not achieve higher and the good things. His attitude towards the fair sex was always sympathetic and full of respect and honour. Tennyson did not believe in such a love which was not destined to culminate in marriage. He took the woman as a part and parcel of man.

Q. "Tennyson is the disciple of Keats." Discuss ?

Ans. Sir, Keats the predecessor of Tennyson had a thorough influence over his successor. Tennyson borrowed from him the pictorial quality, the lyrical quality and the flight of imagination. The following lines of Tennyson will reveal much about the things borrowed from Keats.

"Deep on the convent—roof the snows
Are sparkling to the moon," (St. Agnes' Eve)

Keats being a ...rian had at the same time his characteristics and was in favour of the discipline in form for which he has laid much emphasis.

Q. Was Tennyson a typical English Man ?

Ans. Sir. Tennyson was in fact a typical English man, who had every distaste for everything which was non-English. He could never appreciate the beauty of any other land, nor could he ever be ready to give some space in his poetry to those people who were not English. To him everything belonging to England was beautiful and charming—soil and scenery of England, peasants, soldiers and sailors of England were all the subjects of his poetry and were the objects of his appreciation of Democracy and never attached any importance to the foreign politics. Decency, decorum, order, discipline and morality, the ideals of victorian age did not spare Tennyson. His poems, 'Ulysses,' 'the idylls of the King' and 'Lotos-Eaters' clearly represent the Victorian qualities of Tennyson.

Q "Tennyson wrote for all times " Discuss ?

Ans. Though he was typically an English man, yet some of his poems like 'Break, Break, Break' and 'Crossing the Bar' are for all people belonging to all the lands of the world.

Q. What was Tennyson's attitude to nature ?

Ans. Tennyson stands unparalleled and unrivalled so far as the

pictorial quality and minute observations of the nature, which to him is never a teacher, nor does it convey any message to the human beings, is concerned. Here he actually differs from the great poet of nature, Wordsworth, to whom the nature was a spiritual master and conveyed the message to humanity. He believed that nature had the very background for human emotions, having no moral lesson to preach. Sometimes nature to him was a horrible thing.

Q "Tennyson was not so great a poet as he was an artist." Discuss ?

Ans. Milton, Shelley, Keats etc. were the poets with broad outlook and cosmopolitan views and they have therefore, been put in the first rate of poets; but Tennyson, a typical English man with every narrow outlook and having every concern only with England and English people cannot be put in rank of the first rate poets. He was so narrow minded that he had no sympathy with his own neighbours like Scotchmen and Irishmen. It was not the fault or deficiency of Tennyson that he had a narrow outlook; but the society, as a whole, in which he lived, played and chatted was composed of such an element that made him so. The scientific movements and materialism had their due effect over Tennyson, who lacked historical imagination and lived in the present. It is only in his poem "The lady of Shalott" that Tennyson seems to have crossed his own barriers and approached the high standard of poetry.

But he was the master of the use of the language and delicious use of the words and the phrases like his master Keats. He showed his artistic excellency also by the invention of a new metre.

Q. What was the philosophy, of life, of Tennyson ?

Ans. Sir, as revealed by his works, Tennyson could never have a steady faith in any philosophy whatever and always wavered between optimism and pessimism If Tennyson's 'Break, Break, Break' draws a gloomy picture then necessarily 'In Memoriam' exhibits his hope and trust and his 'Ulysses' is a living example in which he suggests struggle and action.

Q. Can you compare Darwin's Theory of Evolution with that of Bernard Shaw's Theory of creative Evolution ?

Ans. Sir, Darwin's Theory is based on the concept that the world is not a creation but an evolution and survival of the fittest by killing the unfit is Darwin's view of the world but George Bernard Shaw did not have faith in the theory of Survival of the fittest. 'He was of the opinion that the fittest were those who survived by their own superior intelligence and will power. He believed in life force, which according to Shaw was always creating new and better types constantly and ultimately moulding them into a Superman who was destined to become God, the infinite.

Q. What were the characteristics of Browning's Poems ?

Ans. The characteristics of Browning's poems were a strong psychological interest in human emotions and motives and a tendency to obscure of deliberately torture language. His lyrics by contrast are often delightfully simple and musical.

Q. What do you know about Browning as a Dramatist ?

Ans. Sir, Browning comes before us as a dramatist who lacks the essential qualities of a true dramatist. He was perfect in creating a situation but he failed to make them proper for the theatrical use. He could undoubtedly create the character but could not reveal the same in action simply because of his inadequate sense of stage. Moreover his interest seems to lie mostly in the character itself and the drama to him seems to have been confined to the soul and not to the outer stage. His keeping himself always behind a character was also a defect and rather an impediment in his claims as a dramatist.

Q. Name some dramatic poems written by Browning ?

Ans. A Soul's Tragedy, A Blot in the Scutcheon, Colombe's Birthday, Pippa Passes, Dramatic Lyrics, Dramatic Romances, Andrea del Sarto, Men and Women, Dramatis Personae and the Ring and the Book are his dramatic works.

Q. What is in Browning that makes it difficult for the readers to understand him ?

Ans The soundness of philosophy and the depth of Psychology along with the intellectual flavour presents some defficulty before the readers to understand Browning clearly. Besides this, his use of telegraphic language, use of far drawn allusions and his own optimism contributed much in making Browning somewhat obscure to the readers. He thought that all were poets and intellectuals like him and therefore could not care for the people with less intelligence while writing a poem

Q. What was Browning's philosophy ?

Ans. Sir, Browning was an optimist and had a very firm conviction that life was nothing but a struggle, which should be boldly and happily undertaken by everyone who comes in the world.

He was perfectly a believer in the existence of God and identified him with Love.

His optimistic views helped him to believe that life was good and fit to be lived, provided one knew how to live it

Q. What was Browning's conception of love ?

Ans Browning thought love to be an ideal and actuality. His love is endowed with physical passion.

Who knows but the world may end to-night ?
(The Last Ride Together)

The following lines from his poem 'The Guardian Angel' will reveal his idealistic conception of love :—

"O world, as God has made it all is beauty,
And knowing this, is love, and love is duty."

He took 'love' to be an essential thing for the human beings.

Q. What was Browning's conception of Nature ?

Ans. Sir, nature to Browning was grim and leprous, gruesome and bizarre and he saw the elements of nature having fierce conflict among themselves or with man. He had a strong insight into love. Herford remarks, "Browning, is the poet of sudden surprises of plant life, e. g. the bud bursting unaware into flower, the brushwood about the elmtree breaking some April moving into tiny leaf." Browning uses different types of flowers as symbols of the nature of the different types of human beings.

Q. "Browning is disciple of Shelley." Discuss ?

Ans. Sir, Keats influenced Tennyson and Shelley influenced Browning. In Browning like Shelley we find the abundance of ideas and highest form of imagination and intelligence. His works always appeal to the imagination of a man. But unlike Shelley Browning lacks the spontaneity, possessing more of maturity and depth as his own characteristics.

Q. What are Browning's views about poetry ?

Ans. Browning has acted in some of his works and has laid down certain principles of poetic theory. His poems like 'Pauline' 'Paracelsus,' 'Aristophanes Apology' 'Transcendentalism' and 'Essay on Shelley,' are the works that show Browning's theory of poetry. Browning himself remarks in his essay on Shelley, "The objective poet chooses to deal with the doing of men—while the subjective... prefers to dwell up on those external scenes which strike out most abundantly his inner light power." Browning himself being a subjective poet, united the two types—the lyric and dramatic elements—into one. His art is always full of life and vigour and he never endorsed the theory of 'Art's for Art's sake.' He took always the Art for Life's sake.

Q. 'Browning unlike Shelley, his master, maintains his contact with the earth." Discuss.

Ans. Sir, Shelley was the 'Scorner of the ground' ; but Browning had every interest in ground and in what ever was on it. Browning wrote to Ruskin, "Poetry is the problem of putting the infinite into finite. The flowers, the birds and everything that was on the earth, were to Browning such realities that functioned as the supporting points of the in ense life To him love was [illegible]

Transcendental and actual as well. Browning's romanticism is a realistic romanticism and he lacked completely the pure romance except in some of his Dramatic monologues and the poems dealing with the renascence life where some note of pure romance can be traced out.

Q. **What are the points of affinity between Donne and Browning ?**

Ans. Sir Both the poets are Psychological par-excellance, analyser of their characters. But both are different in their views on life and Browning views life through his character's eyes and keeps his aim to view different men and women through different angles, always supreme, where as in Donne we always find a meta-physical analysis of the character and the human soul.

Q. "Browning in his own days was overrated as a thinker and underrated as a poet." Discuss ?

Ans. Browning's obscurity made him too difficult to be understood by the common people and therefore could not be famous as a poet in his own days, though Victorians regarded him as a great thinker. As a poet he occupied a position much below Tennyson and even below his own wife. A critic observes, "In richness of nature, in scope and penetration of mind and vision in all potentialities of poetry he is probably second among English poets to Shakespeare above." The opinion of the modern people about Browning has greatly changed and his reputation as a poet has fully been rehabilitated.

Q. What are the points of similarity and dissimilarity between Tennyson and Browning ?

Ans. Sir, Both are the great poets of the age, but if Tennyson is simple and emotional, out and out a Vicorian, with little philosophical ideas, being invaded sometimes with doubts and trying to attempt a balance in Victorian life, Browning is obscure. cosmo-politan and modern, a philosopher brooding upon the problems of life and human soul, optimist and theist, keeping himself aloof is endowed with the Psycho-analytical quality. If Tennyson was the disciple of Keats then Browning was the disciple of Shelley.

Q. **What do you know about Edward 'Fitzgerald' ?**

Ans. Sir, Edward Fitzgerald (1809-83) lived a retired life in Suffolk and was a friend of Carlyle, Thackeray and Tennyson. His chief work was the English poetic version (from the persian) of the Rubaivat of Omar Khaiyam, published in 1859 anonymously. In 1852 he published 'Polorious' a collection of Aphorisms and in 1893 six dramas of 'Calderon', free translation in blank-verse and prose. He likewise, made English versions of the 'Agamemnon' of Aeschylus' and of the two Oedipus tragedies of Sophocles. His charming letters were published in 1889-1901.

stanzas, of which the form is reproduced in the translation; but the translator has woven them together in a connected train of thought. The stanzas contain the poet's meditation on the mysteries of existence and his counsel to drink and make merry while life lasts. But in my opinion not only the epicurean gusto is there but the whole poem draws a vivid picture of the life in relation to the world and speaks of the poets dejections and failings in different spheres of life.

"O come with old Khayyam and leave the wise,
To talk, one thing is certain that life flies ;
One thing is certain the rest is lies,
The flower, once has blown for ever dies."

Q. **What do you know about Arnold as a prose writer ?**

Ans. The bu k of Matthew Arnold's Prose works appeared after 1860 The most important of these were the 'Essays in Criticism' (1865 and 1888). in which he gave literary criticism an unusually wide scope, extending it to an attack on the Philistines or Provinciality then, in his opinion, prevailing in England. He also published lectures on 'translating Homer' (1861) and the study of 'The Celtic literature' (1867) His 'Culture and Anarchy' a criticism of English social and political life appeared in 1869; and this was followed by various works of religious criticism.

Q. **What was his contribution to the improvement of Fducation in England ?**

Special reference is due to Arnold's attempts to secure the improvement of education in England. He was sent in 1859, and again in 1865, to study educational systems on the continent, and his reports drew attention to our deficiencies in this respect. There are further references to his views on education in other writings e.g. in 'Culture and Anarchy'. (1869)

Q. **What is the essence of Pastoral Poetry ?**

Ans. The essence of Pastoral poetry is simplicity of thought and diction in a rustic setting.

Q. **Give some examples of English Elegies ?**

Ans Famous examples of Elegy are Milton's 'Lycidas', Shelley's 'Adonais', Arnold's 'Thyrsis' and Tennyson's 'In Memoriam.'

Q. **What do you understand by Pastoral Elegy ?**

Ans Sir, the poem in which the poet presenting himself in the character of a Shephered laments for another Shephered.

Q. **What is the theme of 'Thyrsis' ?**

Ans. Sir, 'Thyrsis' is a monody, to commemorate the author's friend, Arthur Huge Clough who did at Florence in 1861, by

M. Arnold. The poem Pastoral in form and containing frequent references to 'Scholar-Gipsy' combines a lament for the dead friend with an exquisite description of the Oxford Country, similar to that found in the earlier poems.

Q. Is 'Thyrsis' a perfect Pastoral Elegy ?

Ans. Sir, 'Thyrsis' is never a perfect pastoral Elegy, though to some extent it is. The poem explains the departure of Mr. Clough from Oxford. There in the end of the poem we notice a change of mood which leads to the feeling of consolation. Nevertheless Arnold sticks to his Prophet side in the poem and is not sorry by the death of his friend as he is gravely concerned with the degenaration of his age.

Q. Name the first exponents of the 'Pastoral Elegy' ?

Ans. Sir, the following were the first exponents of the Pastoral Elegy :—

Theocritus (III cent. B. C.), Bion (100 B. C.) and Moschus (150 B. C.)

Q. "Arnold is a poet of Oxford countryside." Discuss ?

Ans. Thyrsis is not only an Elegy but also consists of the allusions of Cumner hills, Berkshire bounds, Farm and Hinkseys and also the west of Oxford. all places of the Oxford Countryside. Arnold also shows his thorough acquaintance with every flower, grassy-plot hill and landscape of Oxford Countryside in the same poem

Q. What is Arnold's definition of criticism ?

Ans. Arnold defines criticism as "a disinterested endeavour to learn and propagate the best that is known and thought in the world."

Q. Why do we find always an Elegiac note in Arnold's poetry ?

Ans. Sir, Arnold was by nature a serious man and devoted most of his time to brooding and thinking on different problems and aspects of life. His disappointment in love with Marguarite, and constant conflict between a lover of beauty and a puritan. Darwin's theory of evolution which gave a shock to the religious feelings—indirectly inflicted over the contemporary men and women the feeling of pessimism and doubt, dispute and distractions experienced by the age, were the different factors that made him so melancholy.

> "This our time
> Of doubts, disputes, distractions, fears."

"The note of Arnold himself to his friend Clough", How life rushes away, and youth. One has dawdled and scrupled and fiddle faddled and it is all over, "throws some light on his permanent

melancholy mood. It seems as if he was perfectly tired of the feverish, aimless activities and distorted spiritual balance in his age and he constantly brooded upon and tired to find out some way.

Nevertheless, like Dickens and Browning, he had some streaks of hope and his 'Thyrsis' in the end shows his optimism also, that he had developed in himself.

Q What do you understand by Criticism of life ?

Ans. Sir, this 'criticism of life' was used first of all for poetry by M. Arnold who meant by this word something such that consisted of some such illumination and inspiration that would help the man in the business of his living and that would make his life smooth and sweet and worth living.

Q How far do you agree with Arnold's statement that poetry is the criticism of life ?

Ans Sir, Arnold defines poetry as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty. If in view of his definition of criticism we see the poetry as criticism of life it would be obligatory on us to agree with his views on poetry. He also believes that poetry is not only to reform the society but is also to have the quality and power of forming, sustaining and delighting the readers. He himself comments, "The best poetry will be found to have a power of forming, sustaining and delighting us, as nothing else can."

Q. Was Arnold prejudiced against Shelley ?

Ans. Yes sir, he was definitely prejudiced against Shelley and his prejudice is revealed by his own comment on Shelley, "a beautiful and ineffectual angel, beating in the Void his luminous wings in Vain."

Q. Was Arnold disinterested in his criticism of the romantic poets ?

Ans Yes sir, he was certainly disinterested in his criticism of Wordsworth, Keats and Byron and whatever criticism we find on the above mentioned poets is always just without any favour from the critic Arnold.

Q Can you say that Arnold is a Modern Critic ? If yes, give reasons ?

Ans. Sir, the fundamental differences, between the inconsistent criticism of Dryden, dogmatic criticism of Johnson and unmusical criticism of Lamb are that none of the above qualities found in the above critics of the 19th century are ever noted in Arnold, who is a modern critic having no 'pretensions' never believing in historic estimates of the author and their works, being himself inspired and inspiring and believing in the comparative criticism of different literatures and the works of different authors. His essays and lectures have nothing of the 19th century criticism have everything that should be in a modern critic.

Q. "In Arnold's Poetry there is a fine blend of Romanticism and Classicism" Discuss ?

Ans. Sir, Arnold, whose love for nature was like romantics, was classical in style. Discussing about this blend of Romanticism and classicism Cazamian remarks, "The irony of fate has decreed that Arnold's verse shall continue to be read because of its inner Romanticism, which precisely was what the poet sternly tried to express... The true note of Arnold's temperament is sadness : a pensive melancholy, essentially Romantic in Origin." Lucidity and simplicity of style had every charm for Arnold, who always disapproved the Romantic excesses.

Q. What do you know about Swinburne ?

Ans. Swinburne (1831-1909) was early united by his friendship with Rossetti and his circle. His first published volume "The Queen Mother Rosamond." Two plays attracted no attention, but 'Atalanta in Calydon' a drama in the classical Greek form, with choruses that revealed Swinburne's unsurpassed mastery of Melodious verse, brought him celebrity. In 1866 followed the first series of poems and ballads.

Of Swinburne's Prose works of Literary criticism, the most notable were his essays and studies and his monographs on Shakespeare, George Chapman and other Elizabethan dramatists. He also wrote acute and interesting criticisms of many more modern writers, from Blake to the Brontes and Charles Dickens.

Q. Why did the Novel rise during the Victorian Era ?

Ans. The Elizabethan was the age when the people loved pageantry and action, therefore Drama developed to its maximum. In the 18th Century, prose was perfected and was able to express the thoughts of the society. Tatler and Spectator by Addison and Steele contributed much to paving the way for the great novelists to develop. Defoe proceeded a step further in the development of novel. The end of the 19th Century is also marked by the advancing democratic feelings and coming up of the Lower middle classes. The age wanted to seek truth in art and this could only be done if the novel was taken to be the medium of expression of thoughts. The Novelists like Dickens, Thackeray and Meredith have contributed much and also best to this branch of Literature.

Q. Compare and contrast Dickens with Thackeray ?

Ans. Sir, both Dickens and Thackeray failed in portraying the heroines, yet both of them tried to carry, the various qualities of the domestic novel, a stage forward. Dickens tried to depict the life of the Lower middle class, middle class and the lower class with imagination and humour and idealized the England of his day. Thackeray on the other hand observed the manners of the contemporary society and satirized to his best. If the former was capable of

satirizing the national weakness, undoubtedly the latter excelled almost all his contemporaries in satirising the social conventions. Dickens could easily infuse life and blood in his mentally weak characters, so also could Thackeray attract readers towards the beautiful depiction of the moral weaklings of his characters. Dickens surpasses his contemporary Thackeray in creating some immortal characters like that of Pickwick and Micawber, which Thackeray could not do.

Q. What do you know about Bronte Sisters ?

Ans. Bronte Charlotte (1816-55) daughter of Patrick Prunty, an Irishman perpetual Curate of Haworth, Yorkshire, from 1820 till his death in 1861. Charlotte's mother died in 1821 leaving five daughter boarding school. In 1831-2 Charlotte was at Mess. Wooder's School at Rohead, whither she returned as a teacher in 1835-8 She was subsequently a governess, and in 1842 went with her sister Emily to study languages at school in Brussels where during 1843 she was employed as teacher In the next year Charlotte was back at Haworth and in 1846 appeared two Volumes of verse entitled poems by Currer, ellis, actonhell, 'The psedomyms of Charotte,. Emily, Anne.' These were the sisters that afterwards became famous as Bronte sisters.

Q. Name some famous works of the Bronte sisters.

Ans. Sir, 'Jame Eyre,' 'Withering Heights' and 'Agnes Gray' are some of the most famous works of Charlotte, Emily and Anne respectively.

Q What was Charlotte's contribution to the English Novel ?

Ans. Sir. Charlotte Bronte was the first English novelist in whom we find a note of sex review and who wrote the novel of emancipation It was she who wrote of lovely repressed womanhood with passion and intensity. Fielding had written much from man's point of view but no woman novelist had ever dared to write something from woman's point of view before her. She for the first stood against the universally accepted conventions of fiction and against the place of a woman in the routine of life, formatism and hypocrisy, the harshness and cruelty that were so far sorrounding a woman from all sides. She was perhaps the first woman novelist, who revealed woman as a human being.

Q. Assess George Eliot as a novelist ?

Ans. Sir. George Eliot appears to be the first novelist to lay the stress wholly up on characters and give less importance to incidents. She, stands in the row of the first rate novelists, who could humorously observe the country folks. She was essentially a critic of life, keenly observant, richly humorous and was never content with merely chronicling the result of her observation; did not write anything in which she had no keen insight and before anything else she brooded up on the human life quite seriously and embodied all,

what she could conclude after brooding, in many aphorisms and apothegms scattered through her stories and novels.

Q What are the general characteristics of George Eliot's Novel ?

Ans Sir, "the general characteristics of George Eliot's novel is their Psychological realism She attempted to represent the inner struggle of a soul, and to reveal the motives, impulses and hereditary influences which govern human action George Eliot is never content until she has minutely explained the motives of her characters and the moral lesson to be learnt from them. Moreover, the development of a soul chiefly interests her. In her novels the characters develop gradually. They go from strength to weakness, from weakness to strength. In 'Romola,' Tito degenerates steadily, because he follows his selfish impulses while 'Romola' grows into beauty and shines with every act of self-renunciation."

Q. **Name some important works of George Eliot ?**

Ans. Sir 'Amos Burton,' 'Adam Bede,' 'The Mill on the Floss,' 'Silas Marner,' 'Romola' and 'Felix Holt' are some of her important works.

Q **Did George Eliot write some political novels also ?**

Ans Yes sir, 'Felix Holt.' is her political novel.

Q **Give the theme of 'Felix Holt'.**

Ans Sir, Felix Holt is a young reformer, who deliberately chooses the life of an humble artisan in order to bring Love to his countrymen and to his fellow workers. The hope of an improvement in their conditions lies in education and learning to think for themselves, and not in this or that legislative programme. The story is complicated by involved legal questions, aud marred for many readers by melodramatic and improbable elements.

Q. **Give in brief the estimate of Dickens as a novelist.**

Ans. Sir, "Among the English novelists Dickens is neither the most consummate artist nor the finest. Psychologist, nor the most accomplished realist, nor the most reductive of tale-writers; but he is, probably the most rational, the most typical and the greatest of them all."

Q **Where does the reputation of Dickens lie ?**

Ans Sir, Dickens' reputation chiefly lies in his humour, which is broad, humane, creative, free and vivacious.

Q. **What is the underlying theme of Hardy's novels ?**

Ans. The underlying theme of Hardy's writing of many of the novels, the short poems and the great epic drama 'The Dynast,' is the struggle of man against the force, and mental indifferent to his sufferings that rule the world.

Q. What do you know about Hardy's plot ?

Ans. Sir, Hardy's plot, is always complicated and grows out of elementary passions: and ambitions, greed, love, jealousy etc. It is conflict of contradictory wills, that too are interrupted at every movement by accidents, that we find in Hardy's plot.

Q. What do you know about Hardy's pathos ?

Ans. Sir, Hardy's pathos is always deep, sure and strong which is never found to be degenerating into sentimentality.

Q. Why is Hardy called a Wessex novelist ?

Ans. Sir, Hardy has annexed Wessex as his province and left London and Town life and society. He is a novelist, who can safely be called a natural historian of Wessex and his works mostly reflect the customs and traditions, men and women and also the land of Wessex as it was. He never parted from his Wessex and whenever he did and shifted from the country to the town life he always described sleeping cities, flooded by the influences of the fields. Be it known that Wessex was the name given to his Dorsetshire by Hardy himself.

Q. Describe Hardy as a pessimist ?

Ans. Sir, though Hardy was not out and out a pessimist, yet, the glimpses of pessimism are found in his writings. Nevertheless, his pessimism is often elevating and depressing very seldom. It is actually the irony of fate that gives a pessimistic note to the works of Hardy. He can therefore be safely called a 'meliorist' rather than a pessimist.

Q. "Hardy has deviated from the Victorian concept of morality." Discuss ?

Ans. Sir, Hardy has undoubtedly deviated from the Victorian concept of feminine morality and thus given a note of modernity to it. He is of the opinion that physical chastity was not the only morality and if physical chastity was not maintained, it was not a thing to effect the loss of purity of character. His 'Tess' physically unchaste woman, seduced and corrupted, once marries to Angel Clare who abandons her, who is engaged again with another man to whom she murders after being re-accepted by her husband Clare and is hanged on this afterwards. To Hardy even this woman was mentally and spiritually without any blot and as such was chaste and pure like woman who was never physically corrupted or whose integrity was never broken or even challenged.

Q. "In Hardy Fate dominates over nature and character." Discuss ?

Ans. Sir, it is fate that is found to be dominant over Hardy's characters. The proverb 'Man Proposes God disposes,' is very much fitting to Hardy's characters. Eustacia in his 'Return of the Native' Yearn for the glamorous life of Paris, is doomed to lead a

miserable life. owing to her fate. 'Henchard' in his 'The Mayor of Casterbridge' is ruined forever owing to a bad harvest.

Q. What was Hardy's conception of Fate ?

Ans. Sir, Hardy at many places personified Fate and called it by different names such as Destiny, God. Providence of the immortals. etc. He was always pessimistic from the side of Fate and has described only the cruel aspect of Fate, that always crushed the human beings. Eustacia in his 'The Return of Native,' Henchard in his 'The Mayor of Casterbridge' and his 'Tess,' all are the victims of Fate that destroys them for ever.

Q. Compare Meredith and Hardy ?

Ans As a pure Victorian Meredith always sought for the purity in womanhood and gave paramount importance to the chastity of woman; but Hardy never cared for the chastity of woman and to him physical chastity was no chastity unlike Meredith. Hardy was a keen and real observer of contemporary life rather than a satiric observer of contemporary English manners. Unlike Hardy who paints the lower strata of society, Meredith always took to painting the upper middle class of England. Meredith carried forward the mental process of characters, started by George Eliot.

Q "Almost all the Victorian novelists reflect some or the other social aspect in their novels." Discuss ?

Ans. Sir, almost all the Victorians took one or the other problem of the society. "Dickens did much to idealize the England of his and to depict the life of the lower and middle classes with imagination and humour. As a satirist and an observer of manners Thackeray easily excels his contemporaries. The other novelists were to a great extent gleamers in the spacious field that was reaped by the two greater writers. Charlotte Bronte supplied a sombre passion that coloured the drabness of her life; Trollope specialized with his persons; Collins wrote mystery stories of the rest. George Eliot showed a closeness of application to the mental processes of her characters that was carried further in the work of Meredith. and has led to the 'Psychological' novels of the present day." Taking the examples, we find in Thackeray's 'Vanity fair' the marked preference of the age for 'good living good manners, pretty women and refined talk'. 'Hard Cash' and 'it's never too Late to Mend,' by Charles Reade are the novels dealing with the horrible conditions in prisons and lunatic asylums. In the same way other works by the other authors reveal in the same way or the other some or the other social problem of the time.

Q. Do you think some novelists reverted to the historical novels popularised by Scott ?

Ans. It is perfectly correct that the novelists during Victorian age reverted to the historical novel popularised by Scott. The 19th

Century, which began with the romanticism of Waltor Scott, returns to its first love in its delight for the historical novels of Charles Reade, Lytton and Kingsley and the romances of Robert Louis Stevenson.

Q. What do you know about Macaulay, Carlyle and Ruskin as essayists ?

Ans. Macaulay (1800-59) published a collection of his essays in 1843 His essays are similar to that of his contemporary Carlyle and Ruskin.

Carlyle. (1795 1881) Contributed essays on German literature to the 'Edinburgh' and other reviews. Many other literary works of Carlyle are of Paramount importance.

Ruskin (1819-1900) was an English painter, art critic and essayist "Known for his rebellion against the materialistic standards of Victorian England. his attraction to the middle Ages, his interest in economic theory and social experimentation, and his rich and eloquent prose style."

Q. Do you find any difference between the essays of Bacon and Addison and the essays of Macaulay, Carlyle and Ruskin ?

Ans. Sir, the essays of Addison and Bacon on one hand and Macaulay etc. on the other differ fundamentally. The real difference actually lies in the expression of individuality and personal note that was infused in the Victorian essays by Carlyle, Ruskin, Pater etc. The Supreme note of morality that was noticed in Bacon and Addison is completely lacked by the Victorian essayists, who are mostly critical, biographical and historical and show every kind of influence of science and Scientific development of their age. Essentially it was the scientific development during the Victorian age that gave a critical note to the contemporary literature and essays.

Q What do you know about Pater's Style ?

Ans. Sir, his style was highly polished and his outlook predominantly aesthetic.

Q. What do you know about Pater as a critic ?

Ans Sir, Pater, was the chief exponent of the theory 'Art for Art's sake' and was purely an aesthetic critic. He was against moralising his writings but had faith in writing only such things that were enough to give pleasure to the reader.

Q. Compare Pater with Ruskin ?

Ans. Sir, Pater, unlike Ruskin the critic of art as well as society, was the critic of the art only. The former believed that art was never didactic, while the later had a firm conviction that the art must be didactic if it is true art. Ruskin is known for the intellectual force, the imaginative insight and the fundamental sincerity

that he has brought to bear upon every side of life, Pater is known for his extra-ordinary restraint.

Q. What do you understand by the term Pathetie fallacy ?

Ans. Pathetic fallacy is a figure of speech by which emotiors and feelings are attributed to inanimate objects e.g., the waves are said to walk etc. The expression is Ruskin's who write, All violent feelings......Produce......a falseness in......impressions of external things, which I would generally characterise as the "Pathetic fallacy."

CHAPTER XII

POST VICTORIAN AND MODERN AGE

Q Mention the special features of the Post Victorian age in literature ?

Ans Sir, the emergence of novel as the most prominent of the literary forms, avoiding of the sentiments, looking upon life critically and the revival of the Irish literature and a new growth in Scottish literature are some of the special features of the literature of the age. The influence of the Russian novelists is also noticed.

Q Enumerate the most striking characteristics of the 20th century literature ?

Ans The 20th century literature in its last decade is infused with the spirit of power-worship, indifference to beauty, reiteration of the old revolutionary formula of Liberty, Equality and Fraternity in a new setting and the attitude of challenge to the conventional values in Art and Life and the revolutionary ideas.

Q What is the difference between the Post Victorian and the modern literature ?

Ans The Post Victorian literature is transitional in nature, fresh set by forces in literary life and a reaction against many of the old victorian ideals is noticed. The modern and the post-victorian age have some definite signs of romanticism and are full of revolutionary spirit.

Q. Can you suggest some suitable division of the modern age ?

Ans. Yes, the modern age, for the sake of convenience can be divided in three parts. The post Victorian literature (1890-1910), The Georgian Literature (1910-25), and the modern literautre (1925 onward)

Q Gan you name and say a few words about the poets of the Georgian school ?

Ans. Yes sir, the following were the chief poets of this school:
(a) Rupert Brook (b) Robert Graves (c) Siegfried Sassoon (d) John Drinkwater (e) Harold Monro (f) Edward Marsh and (g) Wilson Gibson, etc.

The poetry of the above poets has spontaneity, frankness, realism tempered with humour, tenderness, lyricism and descriptive narrative character.

Q. What do you know about John Galsworthy ?

Ans. John Galsworthy was born in 1867 and was a novelist and a dramatist. He used novel as propaganda and wrote purpose novels. H took to study the world we live in and through his no-

vels breathed a generous and restrained revolt of the heart and the thought.

Q. **Name some most important works of Galsworthy and give their theme.**

Ans. 'The Forsyte Sage' is his best novel and 'The Skingame,' 'Justice', and 'Strife' his best plays.

The themes of the above mentioned works are as follows :

The Forsyte Saga : It is the collective name given to Galsworthy's plays—'The Man of Property', 'In Chancery' and 'To Let.' This collection of the above mentioned novels has the possessive instinct embodied to an exaggerated degree in Soames Forsyte as its main theme.

The Skin Game :—This play of the conflict between a manufacture and an old established aristocrat.

Justice :—In 'Justice' Galsworthy gives a very sound criticism of the existing prison system.

Strife :—'Strife' reveals an industrial dispute in which reconciliation is occasioned by the death of the wife of the leader of workers.

Q. **What is your view about Galsworthy's technique ?**

Ans. Galsworthy's technique is the technique of an impressionist. He desires sincerely, the infallible Justice and finds objectivity in tenderness of conscience.

Q. **How can you call Galsworthy a poet ?**

Ans. Galsworthy paints the physical world and the soul in such a way that he can be said to resemble a poet; he has the capacity to render with personal touches the freshness of the English countryside and "his psychology is not methodical, pains taking; it reveals the secret movement of the inner life as it perceives it in flashes and divinings."

Q. **Estimate Galsworthy as a dramatist ?**

Ans. Galsworthy, as a play-wright, first brooded upon the problem, to do complete Justice to his talents; remained quite serious throughout and allowed only wane and meagre humour to peneterate into his plays and thus his plays became quite cold and depressing.

Q. **What is your comment on 'Traditionalist's ?**

Ans. The traditionalists were aimed at liberating the poetry from Victorian debasement, reinvigorating the idiom, enlarging and refreshing the vocabulary and they had a support from the variety of records receptive to the familiar than to the strange.

Q. **Can you name some of the Traditionalists and say a few words about them.**

Ans. Yes sir, the following are some important traditionalists.

(a) **Herbert Trench** (1965-1923). He had a charm in classical and celtic themes and carried on the late romantic mood.

(b) **Richard Middleton** (1889-1911). He had a pagan outlook.

(c) **John Masefield** (1878—). He is an eminent traditionalist and the poet laureate of England (appointed in 1930).

(b) **Water de la Mere** (1878—). The poetry of W. de la Mare has 'strong individuality, intensity of feeling and an exquisite sense of style.' It seems as if he believes that the above factors can easily re-vitalize old romantic themes without recourse to any novelty of technique.

Q. **Who were the war poets** ?

Ans. Almost all the living poets after August, 1914, were to a lesser or greater extent the war poets—Rupert Brooke (1877-1915) was most typical poet of them, Wilfred Owen (1893-1918), Edmund Blunder (1896-), Siegfried Sassoon (1886-), and Robert Graves (1895—) are some of the other important war poets.

Q. Comment upon the above mentioned war poets ?

(a) **Rupert Brooke** :—R. Brooke had a radiant personality, took part in war actively. His collected poems, published in 1918 show that he was a poet of exceptional promise.

(b) **Wilfred Owen** :—W. Owen was moved from the renderings of the horrors of battle. He took to elegiac meditation which we notice in his poems. His 'Anthem for Doomed Youth' and 'Strange Meeting' are of lasting value and significance.

(c) **Edmund Blunden** :—In him we trace, instead of anger and disgust, pity and a liking for peace rather than futile strife.

(d) **Siegfried Sassoon**:—He wrote acid satires and parodied, unlike Rupert Brooke's expressions of satiric elation, in him we find revulsion.

(e) **Robert Graves**:—He satirized and parodied the poetry of his contemporary poets. He himself composed many 'metaph sical' verses.

Q. What do you know about Georgian poetry ?

Ans Georgian poetry is an amalgamation of several trends of poetry. The tendencies like a scholarly tradition, Catholic movement like that of 'Metaphysical poets', an aesthetic tendency as an impact of Pre-Raphaelites, a tendency of realistic impressionism based on a acceptence and 'naturalistic' reversions etc. are easily noticeable in Georgian poetry.

Q Can you name and describe the salient characteristics of some very important Georgian poets ?

Ans. Yes sir, John Drinkwater, W. H. Davies, James Stephen

and J. C. Squire are some of the most important poets of the period.

(a) **John Drinkwater** (1882-1937) was a poet and dramatist who wrote 'Abraham Lincoln.' He took delight in historical themes.

(b) **W. H Davies** (1871-) has marked simplicity and sincerity in his poetry

(c) **James Stephen** (1882-) is an Irish poet. He writes the stories also. 'The crock of Gold' is his best work in prose and is often termed as prose fantasy.

J. C. Squire (1884-). He was mainly a parodist, who wrote eassys also and has been recognized as a leader in the immediate post-war period.

Q. Do you think. the Georgian poets were escapists ? What was their subject matter ?

Ans. The Georgian poets were never escapists; but instead they undertook to working on the themes and the aspects of England which were amenable to treatment in the traditional way. The rustic heart of England, the country town the sea etc. were the real subject matter of their poetry.

Q. **What objects did the Georgian poets take for their contemplation ?**

Ans The Georgian poets contemplated on such aspects of civil-zation such as Beauty Certainty and Quiet kind which were permanent and had never undergone to change or decay.

Q. **Give a correct estimation of Georgian poetry ?**

Ans. Georgian poetry appears to have been infused with the feeling to reasonalism and the patriotism which was taken to have been the quest of certainty. It also tries to keep alive the Wordsworthian and Tennysonian tradition.

Q. **What was the effect of the reasonalism and patriotism of the Georgian poets ?**

Ans. The rationalism and patriotism to a very great extent hampered the broader outlook of the Georgian poets. They became more interested in celebrating the areas of the countryside they knew the best and loved best. Owing to this, perhaps, their attempt to imbibe the glamour and the mystery could rarely be successful.

Q. **What do you mean by Ibsenism ?**

Ans. The dramatic works of the modern play-wrights based on the lines and methods laid down by Henrik Ibsen a Norwegian dramatist are the land marks of Ibsenism.

Q. Who was Ibsen ?

Ans. Henrik Ibsen (1828-1906) was a Norwegian dramatist. He wrote satirical problem plays directed to social reforms and thus obtained wide fame. A writer of the romantic dramas had to give

vent to his despondency in his great lyrical dramas like 'Brand' and 'Peer Gynt.'

Q. What was the influence of Ibsen on the modern playwrights?

Ans. Like Ibsen's problem plays which dealt with the relations of an individual to his environment, conventions of the society and the case of a married woman in society, the modern playwrights also took to writing and discussing such significant problems and thus suggesting a way to the social reforms.

Q. 'The modern playwrights are more interested in sexual problems'. Why ?

Ans. The interest of the modern playwrights in the sexual problems of the day has emerged as a result of a greater emphasis upon heredity and marital relations. Ibsen was one who first laid emphasis upon heredity and thus paved a way for the modern playwrights.

Q. Name some successful anti-Ibsenite playwrights of the 20th century ?

Ans. Hentry Arthur Jones and Sir Arthur Wing Pinero were the two anti-Ibsenites, yet successful playwrights of the period. The former was influenced by Ruskin's and Morris's views and ideas. He was never much troubled by the social trifling problems and did not enlist in the cause of any such rebellion which might go against the thing as they existed. The later Sir Arthur Wing Pinero never discarded the conventions of the existing order of the society.

Q. Name some of the most important playwrights of the 20th century ?

Ans. George Bernard Shaw (1856-1950), Stephen Phillips (1868-1915), Gordon Bottomley (1874-), John Masefield (1878-) and John Drinkwater (1882-1937) are the most important playwrights of the modern age. Granville-Barker (1870-1946), W. S. Houghton (1881-1913) Sir James Matthew Barrie (1860-1937) and William Somerset Maugham (1874-) are the other worth remembering playwrights of the modern age.

Q. Mention in brief what you know about the above playwrights ?

Ans. (a) **Stephen Phillips** :—He was a poet and dramatist who revived the poetic drama and obtained an astonishing success. His Verse notably in short pieces like 'Marpessa', has nevertheless, considerable qualities.

(b) **Gardon Bottomley**—He, to his closely-knit plays, applied his non-dramatic poetry. His plays have a brutal force and directness which seems to spring from something very primitive in the poet's own nature.

(c) **John Masefield**—He was a jouranalist on the staff of the 'Manchester Guardian'. He during the first decade of the century wrote ballads and narrative poems of much significance. He was led back to something like the medieval mystery place due to the quest for freedom from modern conventionalities of form and diction.

(d) **John Drinkwater** – Described already.

(e) **Granville Barker**—He was the dramatist and is remembered by the literary world owing to his remarkable productions and essays on the production of Shakespeare.

(f) **W. S. Houghton**—He was devoted to drama from a marked influence of the Ibsenian tradition. Frank realism is the characteristics of his best plays.

(g) **Sir James Matthew Barrie**—He was a journalist in his early life. His writings are full of pathos mockery slyness and sometimes cruelty as well. He attempted to write a tragedy as a result of some fantasy.

(h) **William Somerset Maugham**—He is a story writer, a novelist and a dramatist. He is to be remembered by his short stories and his long novels rather than by his plays. For long he followed the melodramatic or farcical path of least resistence. In the later period he began to express his cynical contempt for the world for he believed that the world in which he was living was not worth living and it was out of force and compulsion that he was living in it.

Q. What is the difference between Victorian and Modern novels ?

Ans. In the Victorian novels we find portraits and not photographs, sense of humour predominates and characters are singled out by a particular and peculiar manner. The modern novel lacks humour, but has some kind or the other of Experimentation. The writings of Virginia Woolf are the best testimony of the above fact and she has been able to acquire the maximum success in her experiments in Impressionism'.

Q. Name the important 20th century Novelists ?

Ans Galsworthy, Hugh Walpole, James Joyce and Virginia Woolf are some of the most important novelists.

Q. Show your acquaintance with the above novelists ?

Ans. (a) **Galsworthy**—Described already.

(b) **Hugh Walpole**—Sir Hugh Walpole (1884-) is a modern novelist whose chief works are: 'Mr. Perrin and Mr. Traill', 'Fortitude', 'The Cathedral', 'Judith Paris' and 'The Fortress'.

(c) **James Joyce** (1882-) is an Irish novelist. His most famous novel is 'Ulysses' which gives a striking picture of a single day's life, microscopically revealed, of two Irish men. Stephen Dedalus and Leopold Bloom, residents of Dublin. The novel is

marked in parts by eccentricities of form, an utter frankness of language, and a realism that spares the reader neither sordid nor obscene. The intellectuals are of the opinion that Joyce's 'Ulysses' is one of the most important novels of the modern time.

(d) **Virginia Woolf** is the most important novelist of the stream of consciousness school. She is the daughter of Sir Leslie Stephen and is a tireless experimenter, in whose hands the novel tends to become something different from a mere fictional narrative of 'characters'.

Q. Discuss Virginia Woolf as a Novelist ?

Ans. She wrote the stream of consciousness novels, which have no pattern nor a social or moral purpose; and juxtaposition of several unconnected stories is their fundamental. In her, the overlapping of images is very frequent and Scott James observes, about her novels, "All is of gossamer but it is woven with deft, delicate hands into a strong fabric."

Q. What is H. G. Wells's attitude to contemporary life ?

Ans. H. G. Wells's attitude to contemporary life is based on a humanistic and socialistic approach and he found every facility for an individual's consummate development under a socialist regime. He did not approve of the democratic set up of the Government. It was after his scientific approach that he became the advocate of socialism.

Q. What was the opinion of Mr. Wells in regard to sex ?

Ans. In matters of sex, Mr. H. G. Wells was most liberal and always advocated full love. He did not see anything like morality in the sexual affairs.

Q. What was the source of Mr. Wells's writings ?

Ans. Mr. H. G. Wells wanted to devise a plan for the human race and not for any individual or particular race. He therefore sought the help of history and science to make the master plans and thus he revealed to be the first novelist with a cosmic imagination.

Q. Was H. G. Wells a prophet ?

Ans. He was a prophet who for the first time conceived the idea of world war, League of Nations, Air Supremacy over wars, Bankruptcy of ignorant democracy and the emergence of Fascism.

Q. How did H. G. Wells influenced G. B. Shaw ?

Ans. The concept of a Fascist dictator paved the way for G. B. Shaw's best play 'The Man and Superman.'

Q. What was the conception of Wells's 'Ideal State' ?

Ans His 'Ideal State' unlike Plato's or Sir Thomas Moore's Utopia, is a dynamic state evolving and growing with the man. His 'Ideal State' is well industrialised, where the economic freedom is

the main condition even for the women. His socialism is compatable with individual freedom.

Q. What contributions did Samuel Butler make to the modern novel ?

Ans. He worked as a precursor of Shaw, and attacked contemporary religious prudery, politics, science, art and religion as accepted.

Q. What is the message of Rudyard Kipling as a poet and his contribution as a novelist ?

Ans. Anti-Colonial note and a death blow to the theory of the art for art's sake was his message as a poet. Conveying the message of patriotism was his mission. As a novelist he took interest in the complexity and variety of human character.

Q. What do you know of E. M. Forster ?

Ans. E. M Forster born in 1879 is a novelist and critic and is most remarkable for the dignity and sincerity of his writings.

Q. Which is the best work of E. M. Forster ?

Ans. 'A Passage to India' is his best work.

Q. Give the theme of 'A Passage to India' ?

Ans. E. M. Forster in his 'A Passage to India' describes the incompatibility of the Britishers and the Indians. It is the story of Miss Quested, A British lady and Dr. Aziz an Indian. The evidence of English girl brings justice to Dr. Aziz, an Indian.

Q. What is the influence of Henery James on modern English novel ?

Ans. The mannerism has deeply influenced the modern psychological novelist fears and hopes and suddenness of human character is Henery James's contribution to the modern novel. It was he who suggested the unfolding of story on the mental plane.

Q. What sort of novelist Arnold Bennet was ?

Ans. Arnold Bennet took to describing the dull lives of people in the Stafford Shire, Pottery district. He lacked the modern appeal perfectly and his writings have no universality nor are they for all the times. He is therefore not very much liked in recent times.

Q. How do Bennet and Galsworthy resemble ?

Ans. Both of them took the background of late Victorian novel though the treatment of the two is purely individualistic and different.

Q. How did they differ from each other ?

Ans. Bennet wrote with mercenery purpose while Galsworthy was indifferent from it and had other sources of his livelihood. The former breathed an air of detachment while the later wrote with a moral, social and human point of view. Galsworthy had a share in

the sentiments and emotions of the contemporary life while Bennet was completely free from it.

Q. What have been the influences on modern English drama ?

Ans. The modern English drama has been influenced by the Scandinavian dramatists Henrik-Ibsen, the French dramatist Zola, Flaubert and Maeterlink and Dumas and tbe Russian dramatist Tolstoy, Tchekov and Gorki.

Q By whom was Bernard Shaw influenced ?

Ans. G. B. Shaw was influenced by Ibsen Tchekov and other Russian dramatists. His 'Quintessence of Ibsenism' and 'Heart Break House' are the results of the above influences.

Q. What has been the dominant factor in Shaw's plays ?

Ans. Almost all the plays of Shaw exhibit some or the other idea pertaining to his economic studies.

Q, Which is the most important play of Bernard Shaw ?

Ans. 'Man and Superman.'

Q. Give the theme of 'Man and Superman'.

Ans. The play 'Man and Superman' is a comedy, rather a stage projection of the tragi-comic, love, chase of the man by the woman.

Q. What was Shaw's belief in regard to the political ideology of stage ?

Ans. Bernard Shaw was always a preacher of socialism and always believed that socialism alone could create such circumstances which might help in the upbringing of a superman who would be a person with an original morality. Man himself in his opinion was an experiment of the life force.

Q. "Shaw became a worshipper of woman in his later life." Discuss.

Ans. Bernard Shaw began to work keeping the reason up and sentiment down but soon he realized that the sentiment was so deeply rooted in instinct that it could not be separated. The instinct is stronger woman and therefore as a worshipper of instinct, indirectly he became the worshipper of woman.

Q. How did he make his characters to help him in his desire to propagate ?

Ans It is an obvious fact that G. B. Shaw's aim was not to tell a story but to convey an idea for which he permitted his characters by their unique illumination to illustrate and comment upon his thesis and often his characters seem to be nothing but his mouth pieces.

Q. How was Bernard Shaw different from Galsworthy as a dramatist ?

Ans. Unlike Galsworthy Shaw never believed in restraint and persuasion lacked detached and judicious temperament and never believed in discussing anything traditional but discussed everything as it actually existed.

Q. What is Shaw's 'Life-force'? What do you mean by its dynamic nature?

Ans. Shaw's conception of 'Life-Force' reveals that it is a power that seeks to raise mankind, with their co operation to a better and higher existence. His life force constantly tries to express itself in new forms and is relentless in its self-realisation ; it is aimed at enabling a man to know why he actually exists in the world and thus it reveals its dynamic nature.

Q. "Shaw being an Irishman did not imbibe the spirit of Irish Renaissance." Discuss.

Ans He was a true disciple of Ibsen and wanted to teach the people how to act in a new manner. Darwinian theory of evolution had a greater interest for him and to it he did not attach any importance but took it to be misleading and believed in giving something such which might help the people to evade the misleading effect of the theory. Nietzsche a German philosopher also influenced him very much and gave him an idea of the Superman. He, therefore, remained alienated from the Irish influences.

Q. What did W. B Yeats and J. M. Synge contribute to the Movement of Irish Renaissance.

Ans. Y B. Yeats was an Anglo-Irish man. In 1901 he founded the Irish national theatre and wrote plays essays and poems completely soaked in the Irish history and mythology J. M. Synge took forward the movement started by Yeats. He enriched the Irish-movement in collaboration with Yeats who sent him to live among the poor people of Aran Island and imbibe their Speech. These Aran Islands are situated in west Ireland.

Q. What do you know about T. S. Eliot as a dramatist?

Ans T. S. Eliot born in 1888 is an American born author whose chief works are :—'The Waste Land', 'Ash Wednesday,' 'Dante' and 'Murder in Cathedral'. His free verse forms, and individualistic and allusive writings have greatly influenced the modern literatures. His concept was that poetic drama is more powerful than prose drama.

Q. By Whom was T. S Eliot influenced?

Ans. Donne's Metaphysical school, French symbolists like Mallarme and Berlaine and Dante were some of the most important authors and philosophers who influenced T. S. Eliot

Q. What is Eliot's contribution to the modern literature?

Ans. T. S. Eliot gives us something which speaks of a direct sensation of living by using even the meanest subjects. He believed

that every subject howsoever the people took it to be mean was enough for poetry and could be used for the transmission of thoughts provided it was treated in a right manner.

Q. What is Eliot's contribution to criticism ?

Ans. T. S Eliot disapproved Wordsworth's theory of poetry (Emotions recollected in tranquillity) and gave much stress on the study of man and its description in the poetry. His favour to the scientific outlook is another contribution and he supported the view—the poetry is the criticism of life. He deviated from the older view of criticism and behaved like a critic of the culture, for he believed that the literature was an outcome of the literature.

Q. What responsibility lies with a critic as suggested by Eliot ?

Ans. T. S. Eliot attributes to a critic the responsibility of rehabilitating of the moral and religious values waich made a literature great. The historical sense was an essential quality of a critic. He observes, "The business of a critic is to see the best work of our time and best work of 25 years ago with the same eyes."

Q. Name some important followers of T. S. Eliot ?

Ans. W H. Auden is one, who is like his predecessor quite conscious of the modern civilization. A communist in Auden sharply turning into a mystic, uses very confusing symbols and writes sociological plays suitable to the theatre, like 'The Dog Beneath the Skin' and 'The Ascent of F 6'.

Q. Why is it so that the modern plays tend to be symbolical ?

Ans. Fading away of the faith in religious activities which seem to be hallow, the entire field has been left to an old straightforwardness of the physical sensations which have been idealised intellectually into some sort of symbolism and thus the modern plays have tended to become more symbolical than anything else.

Q. What is symbolism ?

Ans. Symbolism is a revolt against the photographic methods of naturalism and realism.

Q. What do you know about Autobiography ?

Ans. Autobiography is the story of one's life written by one's self. This type of writing has become too popular in modern times. The people who cannot be more active in different activities of life wrote autobiographies and thus gave thrill to those in active service.

Q. Name some autobiographers and their works.

Ans The best examples of autobiographies are : Gibbon's 'Memories', Trelawny's 'Adventures of a Younger Son', Mills' 'Autobiography'. Some other autobiographies have been written by Indians too. Mahatma Gandhi's 'My Experiments with Truth', Nehru's autobiography and Niraj Chaudhary's 'An Autobiography of an unknown Indian,' are worth mentioning.

Q. What are the prominent features of the Modern Era in English Literature ?

Ans 1. Shocked by The Boer War (1899-1902) the British Imperialists introduced social and political reform at home. Earlier the death of Queen Victoria (1901) ended a regime noted for decency and security. With the growth of literacy the market for literary books increased as never before. There was a commercialisation of Literature.

2. The social conscience of the nation was awakened and the authors started writing with a soeial purpose—decrying the evils of the Industrial Revolution. Hence there was the vogue of the Novel of Social Purpose (Thomas Hardy, H. G. Wells, John Galsworthy, Samuel Butler) and the Drama of Idea (Henrik Ibsen, George Bernard Shaw) and the rebirth of Mysticism in English poetry (New Romanticism).

3. The Two World Wars and the possibility of a Third (nuclear) one coloured the whole literary output and values. The old values perished. The miracles of science—rather than the miracles of religion claimed the popular attention (even though in writers like Bertrand Russel, the seemingly contrary claims of the two have been reconciled). The Victorian reticence gave place to a forthright frankness—even leading to cynicism in the case of certain Decadent Aesthetes (Art for Art's Sake) like Oscar Wilde (1854-1900) *De Profundis*) and A. C. Swinburne (1837-1909). People started writing about nasty things instead of nice ones.

4. It is an age of Interrogation. Convention, authority and compromise were the watchwords of the Victorian era; Interrogation and Challenge are the slogans of the Twentieth century. Shaw, the modern saint attacked both the old superstition of religion and the new superstition of science. "Question ! Examine ! Test !" Was his three-fold creed. He revalued old values in politics, morality, science, art, economics, religion. The word 'iconoclast' fits him most.

5. It is an age of Experiment in new themes and new techniques. In the field of Novels : for instance, after Meredith, we have a host of psychological novelists like Henry James, James Joyce, Virginia Woolf and Dorothy Richardson. Novel develops various types : biographical, socio-political, regional, psychological, etc.

Q. What is the difference between the modern and the Victorian novel ?

Ans. The stories of the Victorian novel are not organic; sex is tabooed in the Victorian novel. Dickens for one, is charged with giving us caricuatures, melodrama, false sentiment. Characters in the Victorian novel are never given "in the round" rather they are singled out by some peculiar manner or mannerism

(Dickens's Micawber, Thackeray's Becky Sharp). The Victorian novelists may miss the heights and depths of human nature; but they cast their net too wide : in their pages we meet kings, statesmen, sharpers and school boys. Their novels are portraits, not photographs. Dickens' London is foggy, shabby and noisy; summer afternoon—with its clubs and parks; Mrs. Gaskell's countryside is pastoral and lonely—Bronte's moorland is very elemental. The Victorian novel was sound to the conventions of the comic stage and the heroic romance. It had a sense of humour, which the moderns lack. We enjoy Pickwick Papers, not because it is full of ideas like Aldous Huxley's 'Point Counter Point' informs us about the life of the professional classes in the early 20th century like Galsworthy's 'Forsyte Saga'; we enjoy it just for itself. The outline of the plot in a modern novel like James Joyce's 'Ulysses' is the slenderest possible; characterisation, too, suffers in spite of psycho-analytical treatment.

Q. **What are the Foreign influences in the Post-Victorian English Fiction ?**

Ans Zola (French) and Ibsen (Norwegian) brought the new realism to the English Novel and Drama. George Moore's 'Esther Waters' and Thomas Hardy's 'Tess of D'Urbverville' represent the New Woman that emerged and the new concept of marriage apart from the old conventional one. Maupassant described the scamy side of life; F. R. Gissing (1857-1903) and Arnold Bennet (1867-1931) follow up this trend with 'New Grub Steet' and 'Old Wives Tale' (1908) Roma in Rolland's epic novel 'Jean Christophe (translated 1910-13, biography of a modern musical genius) leads to A. Bennet's 'Clayhanger' and other biographical novels of modern times.

The Russian influence came through Dostoievsky and Tolstoy; the first with his 'Crime and Punishment' paved the way for a morbid (pathological) fiction; the second with his 'Anna Karenina' took the lead in depicting a sensitive woman forced to violate the moral code. Flaubert's 'Madame Bovary' is another landmark which introduces the method of direct and indirect narration : the scene of the novel beginning with a retrospect and a summary. Another French novelist—Marcel Proust liberated the characters from the tyranny of plot—thus leading to the Stream of Consciousness novel.

Q. **What explains the predominance of Sex in Modern novel ?**

Ans. The 18th century novelists were in favour of a robust acceptance of life Scott for the first time introduced the tincture of romantic sentimentality which disfigures most of the mid-Victorian fiction. Sex became a forbidden subject in the Victorian novel. Zola and Ibsen once again brought realism to the modern novel. The French School of naturalists took the sanctity from

the word sex and discussed its implications as a motif in human conduct. Freud rediscovered sex as a dominant principle of human action. But too much of everything is bad. As Aldous Huxley has put it : "Too much light conversation about the Oedipus Complex is taking off the edge of love.........it is only by investing it with an almost superhuman importance that love can be made more interesting."

This freedom of sex-treatment in modern novel has opened the way to satire, irony and comedy (as in Oscar Wilde, D. H. Lawrence and Aldous Huxley).

Q. What is Samuel Butler's (1835-1902) contribution to the Modern Novel ?

Ans. Both the 17th century poet and the 19th century novelist Samuel Butler attacked the religious prudery of their times. Like Shaw he is a master of the paradox and the topsy-turvy. He attacks the accepted ideas in politics, science, art and religion ; and in this again he is a precursor of Shaw. 'The Way of All Flesh' (1903) is a spiritual autobiography running through three generations wherein he defends the souls of children against the brutality of the parents. This posthumous novel of Samuel Butler anticipated the modern age of interrogation.

Q. What do you know about H. G. Wells' (1866-1946) attitude to contemporary problems ?

Ans. Wells saw the fall of Victorian England, not as Arnold Bennet saw it from the potteries of North Staffordshire, not as John Galsworthy saw it from Harrow and Oxford—but from the slums of Greater London (Vide 'The New Machiavelli', 1911). Bennet looks on this slow transformation of England with a detached eye—even with a sense of humour; Galsworthy does so with a sense of pity and irony : but Wells starts thinking of the 'Outline of History' (1920). 'First and Last Things' (1908), 'The Fate of Homo Sapiens' (1939) 'Science and the World Mind' (1942), etc. In short, through history and science, Wells is trying to hit out a plan for mankind as a whole. He is the first English Novelist with a cosmic Imagination ('The Sleeper Awakes,' 1911, 'The First Men in the Moon, 1901) He verily becomes the prophet of a New Age. Through 'Tono Bungay' (1909) and 'Kipps' (1905) he means to give the baneful effects of present civilisation based on sham, competition and advertisement. His War-novels and The 'War in the Air' (1908), 'The Research Magnificent,' 1915, 'The World Set Free', 1914. etc. point out distinctly at One world. His earaier scientific romances starting with 'The Time Machine,' 1895, only reveal him as an imaginative realist. From Science he is led to socialism. He was a critic of modern democratic methods as they did not ensure freedom of the individual. Wells found the blossoming of human personality under a socialist regime. Henry James once complained that Wells put too much of himself in his novels

Q. How does Wells's Idea State (Utopia) differ from other such states ?

Ans. In books like 'Anticipations' (1901) 'Mankind in the Making' (1903), 'A Modern Utopia (1905) Wells gives us an outline of his ideal state. He lashes out against class distinctions, business competition; he advocates reform of society in every sphere. His ideal state is not (Like Plato's or Sir Thomas Moore's *Utopia*) a static state-ideal for all time to come—it is an ever dynamic and evolving state growing with Man himself. It is a planetary state, with one language, labour-saving devices, fair distribution, ample leisure and recreation. It promises economic freedom even to women. But here as elsewhere, Wells' socialism is compatible with individual freedom.

Q. Is H. G. Wells a prophet ? If yes, why ?

Ans Before any man had conceived the idea of a League of Nations or a World War Wells was already preaching a One-World society. ('Mr. Britling Sees it Through'—1916). He had foretold that when the war came, air supremacy would decide it. Before any body knew what Fascism was, Wells had prophesied the bankruptcy of ignorant-democracy and the emergence of the leadership of the few—superior minds: an idea also developed by G. B. Shaw in his *Life-Force*. (Man and Superman, 1902-3).

Q. What is Rudyard Kipling's (1865-1936) contribution to the Modern Novel ? What is his message as a poet ?

Ans In his poems, Kipling strikes the colonial (or the Imperialistic) note

He dealt a deathblow to the Art for Art's sake movement—imported from France by Whistler and supported in England by Oscar Wilde and Walter Pater. The whole English nation was roused to patriotism by the trumpet notes of his ballad poetry. As a novelist, he seems to share Hardy's sente of man as a plaything of powers that is beyond the complexity and variety of human character. The motifs of his novels are : 'the life beyond,' revenge as a panacea, the 'romance and mystery of the East,' nostalgia for symbolism and mysticism.

His earlier work is marked by animal laughter and the feeling of the mysterious jungle (in the Jungel Books). His middle period is devoted to the study of the spriritual aspect of healing (as in 'Actions and Reactions,' 'Rewards and Fairies') as also a fervent belief in re-incarnation (as in the 'Finest Story of the World'). In the later novels the hero sacrifices himself at the altar of the tribal or the national. (Vide 'The Honours of War', 'Mrs. Bathurst and the Uncovenated Mercies'). In his lyrical abandon and patriotic fervour, Kipling is with Great Elizabethans. His typical character is a naval or military officer : a Corporal or a Private McFedden—struggling for Peace in War and for War in Peace.

Q How did Henry James (1843-1916) influence the trend of modern English Novel ? Illustrate.

Ans. He was a master of atmosphere, of suggestion rather than of incident and direct statement. He introduced a psychological realism in the modern English Novel (Vide his 'the Golden Bowl' 19 5). Events are viewed through the eyes of the individual characters. The story unfolds itself on the mental plane. A Sense of past seems to interfere with his sense of presene. He wants to convey the exact fine shade of feeling; here his manner becomes a mannerism—a sort of tight rope dancing which has deeply influenced modern psychological novelists like James Joyce, Virginia Woolf and Dorothy Richardson. James made the modern novelists aware of the little half-decisions, fears and hopes of the human mind : the unpredictable nature of human character.

Q. How does the technique of Joseph Conrad (1587 1924) differ from that of Henry James ?

Ans. Whereas Henry James shows us events through the eyes of one character at a time, Conrad leads us into the thoughts of one character as imagined by another to be conjectured by a third. His 'Lord Jim' (1906) is like a hall of many mirrors—the reflection of one mirror falling into that of other mirrors and *vice versa.* There is the usual flash-back process of the psychological novelists in Conrad. Thus his stories of sea adventures are not only romantic like those of Stevenson and Kipling; but they also partake of the realism of Flaubert and Maupassant.

Q. What accounts for the comparative neglect of Arnold Bennet (1867-1931) in recent times ?

Ans. He describes the dull lives of the people in the Staffordshire Pottery district. His Five Towns pot-boilers have no modern appeal

He is surely for his own times—not for all times. His masterpiece 'The Old Wives' Tales' (1908)—a picture of the dull lives of two sisters though modelled on Maupassant's 'Une Vie' lacks the latter's irony and vitality. The elder sister Constance is more prudent than her younger sister Sophia who elopes to Paris, is jilted into the bargain and has to return to the Five Towns. Both grow old—even though differently : verily it is an attempt to present dullness. His other great novel '*Clayhanger*' (1910) pits the pagan son against the puritan father in the manner of Butler's 'The Way of All Flesh' (1903). Edmund Gosse's autobiographical novel : 'Father and Son' (1907) and the 'Backward Son' (1940) by Stephen Spencer. Bennet, however, lacks the philosophical background : the background remains the generations of men and women in the same dull, drab and squalid Five Town of the Potteries.

Q. How do you compare Bennet with John Galsworthy (1867-1933) (Nobel Laureate) ?

Ans Galsworthy—born in the same year as Bennet—presents to us the same problems of a transitional age—in his *Forsyte Saga*—a serial family novel (1922) beginning with 'The Man of Property' ('6) carried on to another serial novel after war—'A Modern Comedy' (29) Altogether it is a sociological document of an upper middle class family—the Forsytes slowly emerge from the smug late Victorian times into the feverish modern times We meet with three generations of the Forsytes. Bennet had written of the lower middle classes. Bennet wrote for money : but Galsworthy had other means besides fiction-writing to support him in private life. Bennet writes with an air of detachment ; but Galsworthy with a social moral purpose ; both however, deal with the same background of late Victorian-Modern times in their own manner. Galsworthy in his novels and dramas seems to suffer with the underdog of society and partakes of the sentiments and emotions roused by contemporary life. Such is not the case with Bennet

Q. **How did the Irish literary Revival affect the trend of George Moore's (1852-1933) novels** ?

Ans. Moore, at first, was a detached naturalist in the French tradition (Vide : 'A Modern Lover', 1886; 'Spring Days' 1888). But under the influence of the Celtic Revival, he developed a religious and mystical tendency in his novels : 'Evelyn Innes' (1898) and its sequal : 'Sister Teresa' (1901) This tendency was carried still further in 'The Untilted Field' (1903) (Stories of Irish Life) and the 'Lake' (1905). In 'Hale and Farewell', (1914), however, he grew critical of certain leaders of the Irish literary movement.

Q. **What is the theme of E. M. Forster's novel, 'A Passage to India (1924).**

Ans The theme is the seeming incompatibility of the English ruling class and the people of India : the English official says : "I have never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes—Courtesy by all means. Intimacy—never, never. The central situation is that of Miss Quested (a newcomer), getting friendly with an Indian Aziz (the scene is laid in the Marabar Caves). Justice is done to the Indian after all through the evidence of an English girl and an Indian magistrate administering British Law. Kipling had said that East and West meet when two strong men meet; but Forster in this book says :

"Why can't we be friend ?" "The temples, the tank, the jail, the place, the birds, the carrion, the Guest House—that came into view—they did not want it, they said in their hundred voices : 'No, not yet' and the sky said, 'No not there ?'."

Q. In what sense is Swinburne, the fore-runner of D. H Lawrence (1885-1930) ?

Ans In his masterpiece, 'Sons and Lovers' (1913) Lawrence states the thesis of his later novels : (Body Vs Spirit conflict) (Paul to Miriam) :

"If people marry, they must live together as affectionate humans, who may be commonplace with each other without feeling awkward not as two souls."

His 'Rainbow' was banned for indecency in 1915; so was 'Lady Chatterley's Lover' in 1928. He expressed a direct sense of sexual passion and delight through 'The Lost Girl' (1920). 'Women in Love' (1921), 'Aaron's Rod' (1922), 'Kangaroo' (1923) and the 'Plumed Serpent' (1926). Throughout Lawrence wants to impart to us a direct sensation. Describing a lady at sun-bath in 'The Women Who Rode Away' etc (1928) he says :—

"By some mysterious power inside her, deeper than her known consciousness and will, she put into connection with the sun, and the stream flowed of itself from her womb She herself, her conscious self was secondary—a secondary person almost an onlooker. The true Juliet was the dark flow from her deep body to the Sun."

This indeed is emotion recollected not in tranquillity but in primitive ecstasy; its symbolism is physical, passionate—not mystic or spiritual. Swinburne alone, before him, had used such sensual and startling language e.g in 'Atalanta in Calydon'.

"Her bright breast shortening into signs,
The Wild vine slips with the weight of its leaves,
But the berried ivy catches and cleaves
To the limbs that glitter, the feet the scare
The wolf that follows, the fawn that flies."

Q. What is Stream of Consciousness Novel ? Illustrate with the help of James Joyce (1882-1941).

Ans. In this type of Novel there is no plot in the accepted sense —the action recedes into the sub-consciousness of an individual. The innermost thoughts and feelings of the hero are laid bare by a sort of X-ray process or cinematographic close-up. In Joyce's 'Ulysses' (1922) we have a 24-hour glimpse of Dublin life—featuring the hero Stephen Dedalus, Mr. Leopold Bloom and a host of middle, lower middle. labour-class Dubliners. The novel becomes a window on the emotional landscape of what they see, feel and think. The stream of consciousness which passes through each persons brought out in all its details—however sordid and obscene. Like Sigmund Freud, Joyce sees the demon of sex everywhere. Images are sought to be conjured up through single words, incomplete sentences and distorted quotations. Grammar fails to lit

the flux of ideas in characters. They speak a sort of 'tele-graphiese', a mental and emotional shorthand, a sort of interior monologue. "To see life foully' (not fully) is a misquotation of Matthew Arnold in his other great novel 'Finnegans Wake' (1939). Here too, Joyce (like a scientist before a microscope) can see the Dublin humanity wriggle like insects. Like Swift, he shows us humanity 'debunked'.

Q. About Dorothy Richardson, it has been said, "She is essentially a femine Novelist." How do you compare her with other novelists ?

Ans. She tries to produce through her serial Novel—'*Pilgrimage*' (1915)—a feminine counterpart of masculine realism. She records impression after impression in a stream of consciousness—peculiar to the fanciful and whimsical nature of woman. Her heroine—Miriam (Vide *The Tunnel* and *Interim*—1919; *Deadlock*—1921; *Revolving Lights*—1923 and the subsequent books) lives within the flow of her feelings, cherishing the memories of little nothings, intense ecstasies—dancing to the rhythm of life. Miriam is essentially a woman. In Jane Austen, Man-Woman conflict is not real. Charlotte Bronte writes about Jane Austen : "What throbs fast and full, though hidden, what the blood rushes through, what is the unseen seal of life—this Miss Austen ignores". Virginia Woolf also presents the woman's point of view ; but she can step aside for a while and view things from man's point of view. This however, Dorothy Richardson cannot do. She can understand only the woman's point of view to the exclusion of every other point of view.

Q. What is wrong with Stream of Consciousness Novel ? Illustrate with the help of Virginia Woolf.

Ans The Stream of Consciousness novels lacks form or pattern ; they have no social or moral purpose. The novelists of this school think that the human mind is like a motor engine, that the various moods of a person can be assembled just like the parts of a motor engine Further they think that a single mind can be revealed in a sort of vaccum in isolation from other minds and the mind of nature This is a serious flaw in the approach and technique of the Stream of Consciousness novelists. Virginia Woolf, who also follows this technique in 'Jacob's Room' (22), 'Mrs. Dalloway' (1925), 'To The Lighthouse' (1927), 'The Waves' (1931), 'Between the Acts' (Posthumous, 1941) Her best character Mrs. Dalloway is at best a two-dimensional one. Many stories are juxtaposed at random to give the semblance of one story. As usual with this type of novel, events are viewed in retrospect by a sort of flash-back process. Mind must be presented as an organism, not as a machine. Mind is more than the sum of its parts (models); its course is unpredictable All great writers from Shakespeare onward have realised this supreme truth. In Virginia Woolf, we have some crucial moments in the life of characters crystallized in

sequence—in place of the old plot. Image follows image to the merciless beat of time. Scott James however, remarks about her novels, "All is of fossamer, but it is woven with delicate hands into a strong fabric." This distinguishes her from Dorothy Richardson, in whom there was no unity of theme—hardly a theme at all !

Q. **Mention some of the recent novelists with what they stand for in Modern Novel.**

Ans. (1) Katharine Mansfield (1888-1923) (The Garden Party 1922) like Virginia Woolf and Dorothy Richardson asks for experience in terms of intuition. She is indebted to the French writers and the Russian writer Tchekov.

(2) Wyndham Lewis (B. 1884) (Hitler—1931); (Rude Assignment—1951) founded the Rebel Art Centre whose motto was Vorticism. He was provoked by the Futurism of the Italian Marinetti, whose motto was 'Automobilisme'. He is against all authority, sentiment and automatism.

(3) Rebeca West (B. 1892) (*The Return of the Soldier*—1918); (*The Thinking Reed*—1936) is noted for her pungent wit.

(4) Hugh Walpole (1884-1941) (*The Dark Forest* and War novel —1916). In another novel 'Fortitude', he states the theme in the very beginning : "Tisn't life that matteres !"

5. Gilbert Canan (B 1884)—'Mendel'—1916 'Round the Corner'—1913 Is opposed to Fielding, the Russian and the French technique in Novel. Studies War and Post-War society in England with sympathy and understanding.

6 Compton Mackenzie (B. 1883) 'Sinister Street'—2 vols. 1913-4 ; 'The Four Winds of Love' (1939). Present Sense Vs. Spirit conflict in the upper middle classes of London.

7. 'May Sinclair' (1865-1946) ('The Divine Fire', 1904). 'The Allinghams (1927) studies psychology of irregular relationships. Like Brontes, confuses sensationalism with strength.

8. Frank Swinnerton (B. 1884)—'Brave New World' 1932; 'Grey Eminence' 1941. His theme is Flesh and the Devil opposed to Eternity. In 'Ape and Essence' (949) only sub-human monsters survive an Atomic War

10. Arthur Koestler in his *Darkness at Noon* gives what it is like to be a prisoner in a communist country—from personal experience *Thieves in Night* (1946) presents the imminent Jews Vs. Arab conflict in Palestine.

11. Graham Greene (B. 1904). *His Journey Without Maps* (1936) spotlights the Republic of Liberia : savage and repulsive. *The Power and the Glory* (1940) again leads us into the Communist World—its meanness, poverty and fear, (the state of Maxico). Herein we are introduced to a 'Whisky Priest' who tells his fellow

prisoners : "That is why I tell you that heaven is here, this is a part of heaven just as pain is a part of pleasure."

12. J. B. Priestley (B. 1894). Pt. Nehru met him in Fngland during his last visit to that country. *The Good Companions* (1929) is a picturesque novel; he is blunt downright and identifies himself with man in the street—advocating robust health, sound morals and anti-morbid thought of modern life.

W. Somerset Maugham (B. 1874) (*Of Human Bondage*, 1915); *The Painted Veil*, 1925) is known for sardonic humour. His experience as a Doctor in London, makes most of his novels and dramas serve as a sort of window on the life of the Londoners reminding us of the Restoration dramatists.

14. Earnest Hemingway (1998-1961) Nobel Laureate (*A Farewell to Arms*, 1929; *For Whom the Bell Tolls*, 1940) is a pioneer in American Fiction; love and war are mixed up in his novels which are mostly autobiographical. His hero is generally wounded as Hemingway himself was in the War, and being not much of a patriot, makes a separate peace with the enemy.

15. Evelyn Wough (B. 1903)—*Decline and Fall*, 1928 ; *The Loved One*, 1948). Is a satirist of the materialist values of modern life.

This is by no means a comprehensive list but this will show the range and scope of the modern novel. From its study we can get to know which way the wind is blowing.

CHAPTER XIII

MODERN DRAMA

Q. Which are the foreign influences on Modern English Drama ?

Ans. These are :

1. The Scandinavian influence coming through Henrik Ibsen, the Norwegian dramatist (1828-1906). With his 'Doll's House' (1879), he introduced the new woman and the new morality into the European drama ; the drama of idea as understood by G. B. Shaw, who wrote '*Quintessence of Ibsenism*' as an exposition of the new technique.

2. The French influence coming through Dumas, the younger Zola, Flaubert and Maeterlinck : who introduce naturalism and symbolism in modern English drama. Dumas dealt with the domestic, Zola and Flaubert with the naturalist and Maeterlinck with the mystic and the symbolist drama.

3. The Russian influence coming through Tolstoy, Tcheckov and Gorki who introduce fantasy, psychological subtlety and naturalism into modern English drama. Tcheckov, the prince of fantasy In 'The Cherry Orchard,' inspired Shaw in writing his 'Hearbreak House' (1917-9).

Gorki was another great leader of naturalism in modern Drama.

The realistic tendency made itself felt in the plays of the victorian novelists like T. W. Robertson (1829-71), (with his play *Society* 1865) Sir A.W. Pinero (1851-1929), and Henry Arthur Jones (1851-1929) (With his play : 'The Liars', 1897). It was continued in the Modern Drama.

Q. Why is Shaw called an iconoclast or a Demolition Expert ?

Ans. Shaw has been dead these ten years or so; yet the institutions he attacked in his life-marriage. love, politics, economics, medicine, education : continue to bear the stamp and the impact of his attack. 'He was the Bradman of letters; he scored all round the wicket off all kinds of ideological bowling : he hit centuries off all causes and men that were in idle or unrealistic" (Kenneth Tynan). Like Swift, he may well be compared with a Volcano emitting lava, making bitter caustic attacks on all types of sham and hypocrisy in the late victorian and modern life. Throughout his elaborate prefaces and within the texts of his plays his thinking is negative —a deterrent from foolishness rather than an inducement to wisdom. The brilliance of his denunciation proceeds from the righteousness of his cause. In later years, he developed a distrust of majority. At a time when it was thought that arms

manufacture was a cynical venture, Shaw gave us the character of Undershaft—a philosopher—capitalist—arms manufacturer ! Shaw even went to the length of defending dictatorship—even condoning (in the preface to Geneva), the extermination of minorities. He debunked 'Shakespeare' and established the drama of ideas in modern England. In 'Back to Methuselah' he predicts that the Creative Evolution will produce a race of egg laying strudbruggs, whose everlasting joy will be pure cerebration.

Q. What is Shaw's method of Characterisation ?

Ans Shaw follows Ibsen, not Shakespeare in his characterisation According to Shaw, man himself is one of the many experiments of the life force which itself is dynamic and evolving. Shaw, however, believes that a person in whom Life Force makes the greatest manifestation is more conseious than the others; he is indeed the creator, not the creature of Circumstance. Socialism alone, can create circumstances conducive to the upbringing of the Superman. A superman, therefore, is a person with an original morality.

Yet we must say that Shavian characters are more ideas than persons. Shaw started by crying down sentiment and playing up reason in human relationship, but soon he found sentiment rooted in instinct. Then he started worshipping instinct, which is stronger in Woman than in Man, pursues Tanner as an agent of the Life-Force, even though she has as little sex appeal as a 'Time-table'. The character of Shaw : Dick Dudgeon Lady Cicely Waynflate, Louis Duoedat, Candida, St Joan, Captain Shotover do not seem to develop before us on the stage as do the characters of Shakespeare. Yet sometimes a character in Shaw discovers an unpleasant descent of the statue of Anne's father from Heaven in the Hell scene, which throws a vivid light on the characters of the Father and the daughter both. (*Man and Superman.*)

Q. What do you mean by the Celtic Revival ? What effect did it have on the English Literature ?

Ans. It was just like a breath of fresh breeze that blew over England just as the romanticism Wordsworth and of Coleridge had done a century earlier Yeats's 'Celtic Twilight' the gospel of Irish Renaissance was published in 1893 The name of the book is suggestive of the entire spirit and atmosphere of the Irish folk-lore, drama and poetry which had a profound influence on the tone and theme of the contemporary English Literature.

In fact the Irish Literary Movement was a reaction against the over-intellectualization of the European theatre in the hands of Shaw and a positive return to Nature in dramatic construction. language and acting.

Q. But then Shaw too was an Irishman; how was it that he did not imbibe the spirit of the Irish Renaissance ?

Ans. At the age of 20, he domiciled in England. He found the English public smug and self-complacent in their Victorian sentimental morality. He being a true disciple of Ibsen, wanted to shock the English public out of this feeling of security and teach them to think, feel and act in a new manner. Yet in this English environment he retained the essentials of his Irish upbringing; a sharp bitter wit and repartee, a rebellious nature—always restless and eloquent. With Samuel Butler, he found the *Darwinian Theory* of Evolution as inadequate and misleading. He thought that some higher goal and purpose was necessary to explain the continuance of life on this planet; it was (he thought) similar to 'Elan Vital' of Bergson, the 'Divinity that shapes' our ends of Shakespeare, the Life Force. Then there were two other influences : one—Norwegian (Ibsen) the other Nietzsche (German) which alienated him from the Irish National Movement. Ibsen was introduced to Shaw through the translations of William Archer; and Nietzsche gave him the idea of the Superman.

Q. What is the contribution of W. B. Yeats and J. M. Synge to this Movement ?

Ans. (1865-1939) W. B. Yeats—and Anglo-Irishman founded the Irish National Theatre in 1901 with the help of Lady Gregory. His plays: 'The Countess Cathleen' (1892). The 'King's Threshhold' (1904), 'Deirdre' (1907) and his later essays and poems are soaked in the mystic and weird atmosphere of the Irish folk-lore, history and mythology. Irish Renaissance seems to have a living structure taking its origin in the early dramas and poems of Yeats, reaching maturity in the dramas of J. M. Synge (1871-1909) : 'The Playboy of the Western World' (1907), 'Riders to the Sea' (1904) and reaching senility and decay in the half-satirical and half-allegorical dramas of Sean O' Casey ('The Silver Tassies'— 1929) who adopts the expressionist technique in bringing out the aspects of war through different soldiers in the above play.

Both Yeats and Synge enriched the content and form of the Irish Movement, Yeats early discovered Synge and sent him from Paris to live among the poor peasants of the Aran Island, West of Ireland and imbibe their speech

Q. What do you mean by the dynamic nature of Shaw's Life Force ? Illustrate.

Ans Shaw's life force is groping in the dark regarding its objectives. All the time like a lady of fashion, it is trying to express itself in new forms and colours. It is relentless, merciless in itself—realisation and has to destroy many types of its own creation. Perhaps its ultimate aim is to enable man to know the real purpose of existence Only a superman with a beatific vision and a socialistic conscience becomes conscious of the strategy of the Life Force as also the master of his own destiny. Duan Juan in the III act of

'Man and Superman' further explains the dynamic nature of the Life-Force :

That is the working within me of Life's incessant aspiration to higher organization, wider deeper, intenser self consciousness and cleaner self-understanding.

Shaw's own life was devoted to the eternal service of this Life Force :

' There is the true joy of life; the being used for a purpose recognised by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap-heap; the being a force of nature instead of a selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy.

Q. Give the themes of at least two of the Irish Plays ?

Ans "Cathleen Ni Houlith (1902) : On the eve of Michael's marriage with Delia, an old crone appears to rouse him to spiritual consciousness. Much against the wishes of all concerned Michael responds to the hypnotic call of the mysterious Crone. At the same time, from a crone, she turns into "a young girl and she has the walk of a queen". In fact, she is Cathleen Ni Houlihan, the symbol of rejuvenated Ireland ! This symbolical play has a realistic background of contemporary Ireland. (W. B. Yeats)

'The Playboy of the Western World' (1907) : Christy Mahon becomes the idol of the feminine world—espacially of Pegeen—simply for the reason that he poses to be a baricide, which he is not. The father alleged to have been murdered however returns and challenges the son for his mock-heroism. There is a scuffle in which the father is wounded seriously. The Playboy is handed over to the Peelers—the Police The wounded father, however, comes again—this time to defend his son. Pegeen who was already betrothed to Shawn has thus to lose the only Playboy of the Western World. A. H. Thorndike calls Christy, the hero of the drama—the Spirit of Drama : "Swaying the fancies of women, swelling in its own soul, masking reality in romancing words and passions." (J M. Synge).

Q According to John Galsworthy (1867-1933), naturalistic art is : "like a steady lamp held up from time to time, in whose light things will be seen for a space clearly and in due proportion, freed from the mists of prejudice and partisanship." Discuss.

Ans Galsworthy is no partisan in his dramas: e. g. in his play : *Justice*(1912) : he presents the case both for the administration and the criminal Falder, who is alleged to have forged a cheque to rescue a girl from her cruel husband and is therefore convicted. After serving his term of imprisonment, he is let loose on a hostile society. To secure a job, he forges a reference. He escapes from his second prison only to meet death. Justice has been shown as cruel and callous even though not entirely unnecessary.

There ideas banging made by the prisoners at the cell-doors which may symbolize the restless human spirit struggling for freedom. In fact, what Galsworthy pleads for is not licence or unlimited freedom —but a human application of law ; the spirit, not the letter of law. "They've forgot what human nature's like" says Sweedle, speaking of the administrators It is said that this play so moved Winston Churchill that he soon after brought in reformist legislation.

Q. What is the theme of Strife (1909) ?

Ans. Here the struggle is between Directors and Employees While the employees complain of starvation wages, directors have to face angry share-holders and falling dividends ! Harness, the Trade Union delegate brings about a compromise between the two— even though the leaders of the two groups : Roberts and Anthony remain pitched against each other till the last. The end is Pathetic— for both sides much against the desire of their leaders surrender to each other almost at the same time.

Q. Wherein lies the difference between Shaw and Galsworthy as a dramatist ?

Ans. Shaw is more downright and trenchant in his discussion : he takes the partisan view. He opens up a volley of fire against the enemy. His wit and humour do the rest. Galsworthy on the other hand believes in restraint and persuasion. He is detached and judicious in his temperament—a thing which makes his dramas less spectacular and interesting than those of G. B. Shaw. Whereas Shaw seems to take up the cudgels against the existing social institutions; Galsworthy gives to the social forces the same status as the Greek dramatists gave to Fate. Galsworthy does not deal with the traditional hero but with the man in the street. He himself points out this difference :

"It may be said of Shaw's plays that he creates characters who express feelings which they have not get. It might be said of mine that I create characters who have feelings which they cannot express."

Q Why did T. S. Eliot switch over to Drama from poetry ?

Ans. Drama seems to fulfil the deepest needs of T. S. Eliot's personality. He wanted to restore to this branch of Literature its glory and grandeur. Poetry, left to itself, would be decoration on the margin of life. Drama makes a synthetic appeal to the sense of man. Poetic drama according to Eliot is more powerful than its Prose counterpart. A mere poet would write for his own or his readers' pleasure. A poetic dramatist would have to keep an unknown audience, actors and producers in view while selecting words for his dialogues : the words that will not only please but get across and catch on : His three verse plays : 'Murder in the Cathedral' (1935), 'The Family Reunion' (1939), 'The Cocktail Party' (1949),

leave much to be desired in the way of development of action and move more or less on the religious and psychological planes. The dramatic element in Eliot's earlier poems like 'Prufrock' (1917), 'Portrait of a Lady' and 'The Waste Land' (1922) is however, beyond question. There is new type of drama reflected in the following lines :

> Let us go; through certain half-deserted streets
> The muttering retreats
> Of restless nights in onenight cheap hotels
> And sawdust restaurants with oyster shells;
> Streets that follow like a tedious argument
> Of insidious intent.
>
> —*The Love Song of J Alfred Prufrock.*

Q. What are the major influences on T. S. Eliot ?

Ans. The first is that of the Metaphysical school headed by Donne; the second, that of The French Symbolists, Mallarme, Verlaine and Maeterlinck; the third that of Dante, whom Eliot considers to be the most universal poet. Two early influences were those of Ezra Pound (1885-1946) with his imagist group and T. E. Hulme with his stress on the hard and dry classical verse. What Eliot wants to give us is a direct sensation of living; no subject being mean enough for poetry in the modern complex world.

Q. Wherein, do you think, lies the beauty of the Play : 'Munder in the Cathedral' ?

Ans. Though the story is thin and there is lack of action, the beauty lies in its Choruses— which record the onward match on the soul of Thomas Becket. The ecstasy of penitence is in the lines (after murder) :

> Clear the air : Clean the sky. Wash the Wind ! take stone from
> stone and wash them.. ......
> The land is foul, the water is foul.........
>
> or
>
> Take this earlier Chorus of Women
> Sweet and cloying through the dark air
> Falls the stifling scent of despair;
> The forms take shape in the dark air :
> Puss purr of leopard, football of padding bear
> Palm-pat of nodding ape. square hyaens waiting
> For laughter, laughter, laughter.

The function of the Chorus is to create relief, suspense and contrast as also to symbolize changes of space, time and tone. The Chorus of Women, for instance symbolizes the poor in bold contrast with the world of politics; it is certainly more spontaneous than the other Choruses.

Q. How does Becket take up the challenge of fear and resolve it ?

Ans. Becket does not relate fear to any Higher Consciousness Faith to him is not a positive thing; it is only a means of escape from the Evil—that is life. It is in fact, an abstract, mystical pattern into which humanity must cast itself to avoid despair. Thomas hinting at the futility of a logical approach to the Unknown says :

> ... ...Sever
> The cord, shed and scale. Only
> The fool, fixed in his folly, may think
> He can turn the Wheel on which he turns.

Q "To Eliot, Poetry is neither emotion nor recollection nor without distinction of meaning—tranquillity." Discuss Eliot as a critic.

Ans. Eliot repudiates Wordsworth's theory of poetry : "Emotions recollected in tranquillity." The stress in Eliot's poetry is not on nature but on man. Eliot is alive to the Freudian doctrine of the forgotten memories and suppressed instincts (mostly sexual) in man. Science has robbed nature of glamour in Eliot. That was not so with Wordsworth : "Poetry is at bottom a criticism of life" —to which T. S Eliot retorted.

"At bottom—that is a great way down; the bottom is the bottom. At the bottom of the abyss is what few ever see and what those cannot bear to look at for long; and it is not a criticism of life."

In Eliot, the grim and the terrible alternate with the trivial and the banal—for such is his vision of life. "I measure out my life with coffee spoons". The stress is on reason, not emotion. All romance lies debunked in the poetry of Eliot.

> Had a bad cold,
> If you see dear Mrs. Equitone,
> Tell her I bring the horoscope myself :
> One must be so careful these days.
>
> —*The Waste Land.*

Q. Could you quote some of the critical remarks of Eliot about other authors ?

Ans. Critical works of Eliot are, 'The Sacred Wood' (1920), 'Homage to John Dryden' (1924), 'Essays Ancient and Modern' (1936), 'Dante' (1929), 'The Use of Poetry and the Use of Criticism' (1933), 'Elizabethan Essays' (1934), 'What is a Classic ?' (1945).

Here are some of his opinions about other authors :

1. The originality of Gray and Collins consist in their adaptation of an Augustan style to an 18th century sensibility.

2. Donne makes poetry out of a learned but colloquial dialogue speech, Dryden out of the prese of political oratory and Pope out of the most polished drawing room manner.

3. Those who demand of poetry a day-dream, or a metamorphosis of their own feeble desires and lusts, or what they believe to be 'intensity' of passion will not find much in Johnson.

4. We find in Lawrence (D. H.) "a lack not so much of information as of the critical faculties which education should give, and an incapacity for what we ordinarily call thinking"

5. Georgian Poetry, according to Eliot was :

"Rainbows, cuckoos. daffodils and timid hares."

6. Dante, according to Eliot is, "the most universal poet in a modern language."

7. "To get beyond poetry as Beethoven, in his later works, strove to get beyond music ...we never succeed perhaps.. . "

Q. Is Eliot a Catholic critic ?

Ans. Yes, Eliot is deeply conscious of the harm that is being done by the Secularist Literature of our times. He finds most of the contemporary Literature degrading. The claims of the super-natural, of God, of the human spirit it have often been denied. In Eliot we have a synthesis of a critic and a theologian. He is not a pure critic; he is a critic of the modern culture as well : knowing full well that all literature springs from culture. He thinks that from a literary point of view the extinction of religious and moral sanctions from modern society has led to a total degradation of poetry and of course. drama. The responsibility of the critic as a man is to rehabilitate those moral and religious values which once went to make man and Literature great. After all, the critic must have a historical sense. It is, according to Eliot, the business of the critic "to see the best work of our time and the best work of 25 hundred years ago with the same eyes." The chief influence on Eliot have been conductive to a rare catholicity of approach : St. John of the Cross, Dante, the Jacobean dramatists, the 17th century Metaphysical poets and the 19th century French Symbolists (e. g. Baudelaire and Laforgue). Besides there are echoes of the work of great classical writers like Dante throughout his work (Poetry drama and criticism): reminiscences of the Gita and Budhism and the Bible. He rejects in toto modern liberalism and advocates dogma and authority as a corrective to contemporary drift and dissipation. In 1933, he remarked in the spirit of a true Catholic : "It was better to worship a Golden Galf than to worship nothing."

Q. Name one other poet of the modern age who follows the lead given by Eliot ?

Ans. W. H. Auden is also. like Eliot aware of the hollowness of the modern civilisation Starting as a communist, he is fast

turning into a mystic. He uses personal esoteric hints, suggestions, symbols—often of a confusing type. With C. Isherwood he has written three sociological plays : *The Dog Beneath the Skin* (1935), *The Ascent of F 6* (1936), and *On the Frontier* (1938) : poetry and entertainment are combined to suit the theatre to the film world.

Q **Please relate the names of some of the biographers of the modern world ?**

Ans. Lytton Strachey (1880 1932) wrote *Eminent Victorians* (1918), *Queen Victoria* (1921). *Elizabeth and Essex* (1928). He also wrote about Gladstone and Dr. Arnold. Another famous biographer is Philip Guedalla (1889 1944) who wrote *Palmerston* (1926) and *Gladstone* (1933). Lord David Cecil wrote *A life of Cowper*. Harold Nicholson wrote *Byron the Last Journey* (1924)

The tendency of modern biography is to unravel the hidden recesses of the human heart as well as to revive the 'milieu' in which the subject of the biography was cast.

Q **Who are the inter-war years poets ?**

Ans. The major poets of the inter-war period are Stephen Spender, Cecil Day Lewis, Edith Sitwell, Edwin Muir, etc

Q **Name some autobiographers and their works.**

Ans The best examples of autobiographies are : Gibbon's *Memoirs*, Trelawny's *Adventures of a Younger Son*. Mill's, Jawaharlal Nehru, and Mahatma Gandhi's autobiographies are also famous.

Q. What do you know about Christopher Fry ?

Ans. Christopher Fry (B. 1907) is a living, contemporary poet-dramatist. He has written comedies—*The Lady's Not for Burning*, *A Phoenix Too Frequent*, *Venus observed* and *A Yard of Sun*. The tragedies written by him are *The Firstborn* and *Curtmantle*. He has also written religious dramas—*The Boy with a cart*, *A Sleep of Prisoners*. His tragedies too are religious.

Christopher Fry, like T. S. Eliot, regards poetry in drama as an integral part of the action. In the use of words, he is somewhat like the Elizabethans. His plays are very rich in imagery. His style is his own and is inimitable. He uses wit and humour in abundance, that is why his poetic plays are more palatable than Eliot's His women characters too are livelier than those of Eliot. His greatest contribution lies in the revival of the comic spirit on the stage.

Q **The main charges against Fry are verbosity, a self-regarding style, flippancy and unmodernness of moods. Do you agree ?**

Ans. No sir. Such charges are framed only when you judge poetic drama on the whetstone of prose drama. Fry is quite a serious dramatist who tries to expose the spiritual hollowness of the modern man. As regards the lack of action, Fry believes that action is poetry and poetry action. That is why, perhaps, he has to use a larger number of words. Furthermore, his comedies are the comedies of moods or rather of climate. In order to make the climate vivid and real, he has to take refuge in the volley of words.

CHAPTER XIV

FORMS OF LITERATURE AND CRITICISM

Q. **What is meant by 'art'? Is literature art?**

Ans By 'art' we mean "skill" of some sort in doing things: the making of a house, a table, a vase, a delicacy, a piece of embroidery, or a temple, a statue, a painting, a tune, or a poem. It is customary to distinguish between 'practical' or 'useful' arts like house-building, carpentry, pottery, cooking and weaving and the 'fine' arts—architecture, sculpture, painting, music, literature.

Q. **What is poetry?**

Ans. Sir, it is really difficult to give a neat definition of poetry. "If not asked, I know; if you ask me, I know not." Even then, poetry, according to Dr. Johnson is "metrical composition"; it is "the art of uniting pleasure with truth by calling imagination to the help of reason"; and its "essence" is "invention". To Miller poetry is "but the thought and words in which emotion spontaneously embodies itself." "By poetry," says Macaulay, "we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours." According to Carlyle, poetry is "Musical Thought." Shelley defines poetry as "the expression of imagination." Poetry, says Hazlitt, is "the language of the imagination and the passions," and to quote Leigh Hunt, it is "the utterance of a passion for truth, beauty, and power, embodying and illustrating conceptions by imagination and fancy, and modulating its language on the principle of variety in unity." In Coleridge's view, poetry is the antithesis of science, having for its object pleasure, not truth. In Wordsworth's phrase it is emotion recollected in tranquility." According to Matthew Arnold, poetry is the criticism of life by the laws of poetic truth and poetic beauty In Edgar Allan Poe's view, it is "the rhythmic creation of beauty." According to T. S. Eliot, poetry is the dissociation of sensibility, it is not the turning lose of emotion but an escape from emotion. In short, we may define poetry as an interpretation of life through the imagination and the feelings with the help of words. Beautiful thoughts expressed in beautiful words often become poetry.

Q. **What are the principal kinds of poetry?**

Ans. Broadly speaking, poetry may be divided into two categories—subjective and objective. Lyrics, odes, elegies, sonnets, etc. are instances of personal poetry. Epic, ballad, dramatic and narrative poetry, etc. are the instances of impersonal poetry.

Q. **What is the difference between personal and impersonal poetry?**

Ans. Personal poetry deals directly with the thoughts and feelings of the poet. But the impersonal poetry deals with the outer world of passion and action. Subjective poetry is the poetry of introspection; in it the poet looks into his heart to write, and even draws the outer world down into himself and steeps it in its own emotions. In objective poetry, the poet projects himself into the life without, and, seeking there his motives and subjects, handles these with the least possible admixture of his own individuality. A Sanskrit scholar, Anandavardhan has said, the poet's speech or voice "is intimate in lyric, communicative and rhetorical in the epic, but most significant and expressive in poetic drama."

Q. **What is a ballad ?**

Ans. "A poem meant for singing, quite impersonal in manner, narrative in material, probably connected in its origins with the communal dance, but submitted to a process of oral tradition among people who are free from literary influence and fairly homogeneons in character." (F. G. Gummere).

A ballad usually begins with brisk narration, which is followed by dramatic scenes of action and dialogue; and the conclusion may include something in a specifically lyrical vein. 'Chevy Chase' and Robin Hood Cycle of Ballads are very popular in English.

Q. **What is an epic ?**

Ans. "The epic in general, ancient and modern, may be described as a dispassionate recital in dignified rhythmic narrative of a momentous theme of action fulfilled by heroic characters and supernatural agencies under the control of a sovereign destiny. The theme involves the political or religious interests of a people or of mankind; it commands the respect due to popular tradition and to traditional ideals. The poem awakens the sense of the mysterious, the awful, and the sublime ; through perilous crises it uplifts and calms the strife of frail humanity." (C. M. Gayley, *Principles of Poetry*).

So an epic is a long story in verse : it is generally divided into twelve books (although *Iliad* and *Odyssey* have twenty four books each). The language of the poem is noble and sublime. The poet makes frequent use of the supernatural machinery ; gods and goddesses, and other supernatural creatures participate in war. Every epic contains thrilling episodes and situations and all these characteristics are found in the epics such as the following :—

1. Homer's *Iliad.*
2. Homer's *Odyssey.*
3. Virgil's *Aeneid.*
4. Balmiki's *Ramayana* (Sanskrit).
5. Vedvyas' *Mahabharata* (Sanskrit).
6. Maithili Sharan Gupta's *Saket* (Hindi)

7. Jai Shanker Prasad's *Kamayani* (Hindi).
8. Camoens' *Os Lusiadas* (Portuguese).

Q. What is a Mock Epic ?

Ans A Mock-Epic is a parody of serious form of epic. A very trifling incident is clothed in all the traditional paraphrenielia and solemn dignity of the epic form, e g in Pope's 'Rape of the Lock', and trifling incident of the cutting of Arabella Fermor's lock of hair by Lord Petre leads to a quarrel between two families. The literal meaning rape is carrying off by force ; put in this poet, the word means snipping or cutting with scissors in quick small storkes The pair of scissors is variously described—as "two edged weapon", "little Engine", "glittering Forex", "Fatal Engine", and "Meeting Points".

Mock heroic images are evoked when for example, in Canto V Belinda (Arabella in real life) shouts for her stolen look.

Q. What are the chief defects of Dr. Johnson as a critic ?

Ans Dr. Johnson's criticism of Milton is alloyed with political and religious prejudice. Being a bigoted and extreme Tory Dr Johnson criticized the principles and political action of Milton who held doctrines as extreme in the opposite direction A High Churchman of the most unending type Dr. Johnson was called upon to pass in review writings terribly latiduinarian and schismatic. Apart from political and religious prejudice the ciritc was not fitted to judge Milton's poetry, whether in its lighter or more servious forms.

Q. What is a lyric ?

Ans. Originally, a lyric was a composition to be sung with a lyre or harp. So it has come to mean all personal poetry. The lyric is a short essay in poetry. It is a personal poem expressing the poet's own longings and feelings. It has a great intensity of feeling. It is generally concerned with a single emotion such as love, hope, despair, grief, devotion. patriotism, or freindship. It has a unity of impression and is musical in character.

According to Benedetto Croce (in the *Encyclopaedia Br tannica*) "The lyric is not a pouring forth : it is not a cry or a lament; it is an objectification in which the ego sees itself on the stage, narrates itself, and dramatises itself; and this lyrical spirit forms the poetry both of epic and of drama. which are therefore distinguished from the lyric only by external signs."

Lyrical poetry, according to Croce is the purest, truest and sharpest poetry. It achieves its perfect unity through the union of brevity and bite, meaning and music, and gives 'aesthetic delight' to the ideal reader.

Q. What is an ode ?

Ans. In ancient Greece an ode was a poem to be sung by a number of people in public on some important occasion. It expressed the feelings of a whole nation or tribe. Its structure was rigid. It contained three movements — strophe, anti-strophe, and

the epode. It was mostly set to music and accompanied with dancing. The singers moved to one side during the strophe, backwards during the anti-strophe, and stood still during the epode. This was the Pindaric Ode, so called after its maker, Pindar, an ancient Greek poet. It is not easy to write a Pindaric ode. That is why it is not very popular now. Gray's *The Bard* and *The Progress of Poesy* are good examples of this type. Another type of ode is Horatian Ode. Collins' *Ode to Evening* falls under this category. The third type of the Ode is the irregular ode. Keats' odes fall under this category.

Q. What is an Elegy ?

Ans. The elegy is a brief lyric of mourning. It may be called the direct utterance of personal bereavement and sorrow. Its basis is absolute sincerity of emotion and expression. In this form of poetry the poet laments on the death of some dear one or the sufferings of humanity in general. The best type of elegy, therefore, is that elegy in which the poet turns from personal sorrow to the general sorrow of mankind. Arnold's *Rugby Chapel*, is a good example of the simpler elegy. Some other famous elegies in English are Tennyson's *In Memoriam*, Shelley's *Adonais*, and Milton's *Lycidas*.

Q. What is a sonnet ? What are its main types ?

Ans. The sonnet is one of the finest forms of lyric poetry. It has its own structural beauty and emotional content. It contains a single emotion. The outburst of emotion in the lyric is much more spontaneous than that which is in a sonnet.

The sonnet is an old form of poetry. The name 'sonnet' was derived from the Italian sonnet, meaning a little sound or strain or song. Petrarch was the first to have used the sonnet of fourteen lines to express his love for his lady love, Loura. These fourteen lines were divided into parts—an octave of eight lines and a sestet of six lines following the octave. The rhyming scheme of the octave is **a b b a a b b a** But the rhyming scheme of the sestet may vary. The following are the principal rhyming schemes of the sestet :

cde ede, cde ede, cde dce.

The English or Shakespearean Sonnet is different from the Italian sonnet. This type of sonnet was introduced by Spenser. He followed the following rhyming scheme in his sonnets :

a b a b b c b c c d c d e e

This scheme was further changed by the Elizabethans as follows :

a b a b b c b c c d c d e e

This scheme was also followed by Shakespeare. In the Shakespearean sonnet, thus, there are three quatrains, each of the four alternately rhyming lines and the rhyming of each quatrain. These quatrains are followed by a couplet.

CHAPTER XV

IMPORTANT REFERENCES

(To be kept in mind while answering questions)

Romanticism : Romanticism is an extraordinary development of imaginative sensibility. It is impregnated with such elements which are speculative in nature and the poets of romanticism are not the ordinary Poets; but are the teachers, prophets, reformers, philosophic reactionaries, innovators in religion or in criticism and are the innovators in history.

Romanticism is a word characterised by and invested with romance or imaginative appeal, whereas romance refers to the adventurous and chivalrous, something remote from the scene and incidents of ordinary life.

Romantic revival : It is a name given to a moment of the last quarter of the 18th century. It was marked by a revolt against the conventionalized language of the Augustan Poetry and this revolt is dated from the publication of the 'lyrical ballads' in 1798; but its beginning can be traced much earlier e. g. in the poems of Collus, Ossian and in the neo-Gothic affectations of Horace Walpole.

On the side of the Prose, the romantic revival is connected with the vogue for novels of mystery and terror and with the historical romances of Scott and others.

Source of Romantic Thought : Rousseau was the father of romanticism but Hegel was the man who appreciated this movement. Rousseau drove to convictions; the worth and dignity of man as man and the Power of natural scenery to respond to his needs. The French revolution was also a source of Romantic revival in English literature.

Classicism—In English literature classicism is generally regarded as a quality of the Augustan age which affected a great admiration of the ancients and a rigid code of critical values and literary forms. The term is used mainly by way of contrast with the Romantic age which followed. This is the age which is also known as the age of good sense and the age of reason. In English literature those who followed Plutarch and other writers of the Augustan age are called classicists.

Augustus—He was the emperor of Greece in 27 B. C.

Augustan Age—The age named after the name of the Emperor Augustus. During the regin of Emperor Augustus Virgil, Horace, Ovid and Tibullus flourished. These writers were purely classicists.

Neo-Classicism—Dryden, Pope and Addison called themselves to be classicists and claimed to follow the tradition of the literature of the Augustan age Their work was never purely classic and therefore, in literature, they have been called neo-classicists and the trend followed by them has been termed pseudo-classicism or Neo-classicism The writers of Neo-Classicism' gave much preference to wit elegance and intellectual fervour rather than to emotional satisfaction

Pre-Raphaelite—A group of young artists and savants came forward to resist existing conventions in art and literature and to return to art forms as they supposed them to exist in European art before the time of Raphael. This group included William Halman Hunt, John Everett Millais, Dante, Gabriel Rossetti, William Michael Rossetti, Thomas Woolner, Frederick George Stephens and James Collinson. This movement of the Pre-Raphaelites is known as the Pre-Raphaelite movement.

Metaphysics—It is a term meaning 'Science of Theology' The term 'metaphysical' in English literature was invented by Dryden and adopted by Johnson as the designation of certain 17th century poets, addicted to witty 'conceits' and far fetched imagery. But modern opinion does not endorse Johnson's condemnation of these poets. The virtue of the highly intellectual conventions in which they worked and of the genuine poetic qualities of such poets as Donne, Herbert, Vaughan and Crashaw has been widely recognized.

Realism—It is the doctrine that attributes objective or absolute existence to universals Thomas Aquinas was the chief Exponent of this Philosophy. Realism in the arts is a term meaning truth to the observed facts of life.

Restoration—The throne of England, after the resignation of Richard Cromwell, the son of Cromwell, was acceeded by Charls II, (in 1660) who was in France. The chief characteristics of this period, known as the Restoration Period, are a love of wit and gaiety often of immorality; a genuine revival of interest in scientific discoveries. The chief literary figures of the period are Etherege, Wycherley, Congreve, Vanbrugh, Farequhar, Rochester, Pepys and Locke

Renaissance—The term Renaissance means the 'new awakening' and 'the revival of learning' which is usually applied to the revival of arts and letters in Europe under the influence of Greek learning. The renewed study of Greek literature began.

Jacobean Poetry—Jacobean is the adjective of the word James. King James ruled in England from 1603 to 1625. All the poets who were born from 1603 to 1625 have been called in literary chronology the Jacobean poets Among the chief poets of this age are Richard Crashaw, Henry Vaughan, Abraham Cowley and Andrew Marvell.

Jacobean age is a part of the Shakespearean age but this was the period of decline, Elizabethan inspiration was waning, its subject-matter was getting exhausted and a tendency to imitation was setting in among the rising generation

Caroline Poetry—King Charls I ruled in England from 1625 to 1649. The literature which was written during the reign of Charls I has been termed as the Caroline literature. As a literary period this period was marked by an advance in Lyrical Poetry and Prose writing but a decline in dramatic Vigour. The poets of this period have been grouped as the Cavalier and metaphysical poets. The former group included Thomas Carew, Sir John Suckling and Richard Lovelace, and the later group included Abraham Cowley, John Donne, etc. Among the prose writers of this period were Jeremy Taylor, Richard Baxter, Thomas Fuller and Sir Thomas Browne, etc.

Royal Society—It was founded in the form of philosophical society in 1645. Its meetings were resumed in London at the Restoration and it received its Charter as the Royal Society in 1662. Abraham Cowley and Robert Boyle the chemist were the Principal projectors of this society. The Royal society, among the scientific academies, had a remarkable feature of looking the whole field of knowledge for its province and including among its early members such men of letters as Dryden, Waller Evelyn and Aubrey. Its first historian was Bishop Sprat who described its aims. This society was primarily founded with a view to improving the English Prose and the English Literature on the whole.

Comedy—"Comedy is a stage play of a light and amusing character with a happy conclusion to its plot." (O. E. D.)

'Gammer Gurton's Needle' is the first English Comedy and was written by Nicholas Udall in 1566.

"Comedy is an imitation of men worse than the average; worse, however, not as regards any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the ugly. The Ridiculous may be defined as a mistake of deformity not productive of pain or harm to others." (Aristotle).

Tragedy—"Tragedy is an imitation of an action that is serious complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action not of narrative through pity and fear effecting the proper Purgation of these emotions and it should imitate actions which excite Pity and Fear." (Aristotle). Gorboduc is the first English Tragedy. It was written by Sackville and Norton in 1561.

Lyric—Lyric is a short poem, with single thought, expressing directly the poet's own feelings and of a musical and rhythmical nature.

Song—Song is a form of 'Lyric' mostly sung in order to bring peace of soul and mind.

Elegy -A song sung while mourning is known as an Elegy. It is of two kinds—personal and general A mourning song sung on the death of some friend or relative is known as personal elegy where as a song expressing the mortality of man is known as general 'elegy'.

Ode –A Lyric often written to commemorate some public occasion is known as 'Ode'.

Sonnet –Sonnet is a poem mostly of fourteen lines.

Petrarchan Sonnet—This type of sonnet has its fourteen lines divided into two parts – octave (8 Lines) and 'S stet' (6 Lines). the octave being divided into two 'quatrains' (4 Lines) and the 'Sestet' into 'tercets' (3 Lines) This Sonnet is also known as the 'Sonnet of flow and ebb'.

Shakespearean Sonnet—The other name for Shakespearean sonnet is English Sonnet. The Sonnet has been named after its inventor—Shakespeare and has at end a rhyming couplet Three quatrains and one rhyming couplet on its parts and it has seven rhymes.

Miltonic Sonnet : It is just like Petrarchan sonnet with the difference that it has no Octave and Sestet and 4th and 5th lines rhyme together. Miltonic Sonnet has one continuous paragraph of fourteen lines.

Ballad—Ballad is a song intended as the accompaniment to dance ; hence a light simple song of any kind or a popular song often one celebrating or attacking persons or institutions In the modern sense a 'ballad' is a simple spirited poem in short stanzas in which some popular story is graphically narrated.

Epic—An epic is a poem that celebrates in the form of a continuous narrative the achievements of one or more heroic personages of history or tradition

Mock epic—It is just like Epic; but deals with trivial subjects.

Romances—The poems dealing with knights enchantments, super-natural elements' etc, and written in romantic language. Is known as 'Romance'. Romances are generally the tales of love and adventure.

Allegory—a figurative narrative or description. conveying a veiled moral meaning; an extended metaphor, or a sustained personification. Famous examples in English literature are Spenser's 'Faerie Queene' and Bunyan's 'Pilgrim's Progress' in both of which virtues and vices are personified.

Satire—from the latin satira, which means "medley". being elliptical for lanx Satura, 'a full dish, a hotch-potch.' The word

has no connexion with satyr, as was formerly often supposed. A satire is a poem, or in modern use sometimes a prose composition, in which prevailing vices or follies are held up to ridicule.

Socialism—a theory or policy of social organization that aims at the control of the means of production, capital land, property, & c., by the community as the whole, and their administration or distribution in the interest of all. G. B. Shaw (q v.) published in 1928 'the intelligent woman's guide to socialism and capitalism'

Soliloquy—a speech made without, or regardless of the presence of hearers, especially in plays. In Elizabethan times, and indeed until the comparatively modern vogue for more-realistic drama came in, it was an ordinary and convenient way either of imparting information to the audience, or of developing the action of the play: cf, for example, Hamlet's famous soliloquies.

Psychological Novels—Two unknown sisters, Charlotte Bronte and Emily Bronte being influenced by the philosophy of Wordsworth gave a turn to the fiction writing and introduced romanticism in fiction and gave to the literary world the psychological novels. As a result of the changes brought about by these two unknown sisters, the novelists began to take much interest in the inner life rather than taking interest in the outer life. Richardson and Fielding had penetrated the human character but their study was in relation to society; but romanticism cut off the man from the society and presented a phenomenon, for study, which was purely an isolated one. This individualism led to a concentrated psychological study of human mind and his innerself. The novelists took their job to put themselves in the inner consciousness of man and then study him wholly and perfectly. Joseph Conrad, James Joyce and Virginia Woolf, who are the real representatives of psychological novel perfected this method and technique in modern fiction. In the development of psychological novel the contribution of Carlyle has been of no minor significance. In the psychological novels the man or woman is shown in the process of self realization.

Realistic Novel—Defoe was the man who wrote realistic novel for the first time. It was only because the public, contemporary to Defoe, had developed a taste for fact that he took to writing these realistic novels. Realistic novel in English unlike in French were written in English language by way of imitation of truthful records.

Satirical Novel—Smollett attached the Methodists by his writings and also wrote social and political satires; so did Fielding in his treatment of legal buses. Both Smollett and Fielding paved the way for so many lesser writers, having small tincture of art in their work. The writers show the satirical, didactic, practical tendencies of the time in exaggerated decadent forms. In their hands the novel became a mere hand book of etiquette, a pamphlet

on some political or social abuse on an attack on a Government, a person or a class. Henry Brooke was one of those lesser writers of the time and wrote 'The Fool of Quality.'

Historical Novel—Sir Walter Scott was the man who from his very childhood aspired to compose a tale of Chivalry in the style of the Castle of Otranto. He wished the supernatural element to be introduced in his novels His novels have been called as the waverley novels He wrote his novels on a frame work of historical events. Horace Walpole and Mrs. Radcliffe had aimed at the illusion of antiquity, avoiding the explicit historical allusions and keeping the historical personages away from their stories. Miss Sophia Lee was the lady to have produced the first historical novel. Scott himself was the imitator of Miss Jane Porter. All those who wrote on the pattern including Scott himself were the writers of such novels known as historical novels

Picaresque Novel - The word picaresque has been derived from a Spanish word picaro, meaning a rogue. This term is applied to a class of romances that deal with rogues and knaves, of which the earliest important examples are 'Lazarillode Tormes' and the 'Guzman de Alfarache' and these were in Spanish. 'Gil Blas' is the most picaresque story in French Thomas Nashe's picaresque novel is 'The Unfortunate Traveller' or the Life of Jacke Wilton. Defoe, Smollet and Sterne were the other writers of Picaresque novel in English Language and Literature. Many of these picaresque novels were written in the epistolary (letter) form.

Farce—The word Farce literally means stuffing and was originally applied to explanatory or additional matter introduced in the liturgy; thence to the buffoonery which the actors were wont to insert in the text of religious dramas. It now means a dramatic work designed solely to excite laughter. It should not be confused with Extravagance.

Masque—It is a dramatic entertainment involving dance and disguises, in which the spectacular and musical elements predominate over plot and character. They were acted by amateurs and were popular at court and among the nobility. They were perhaps of Italian origin, but assumed a distinctive character in England in the 16th and 17th centuries. Many of the great writers, such as Beaumont. Middleton, and Chapman wrote Masques, which reached their highest degree of elaboration in the hands of Ben Jonson who introduced Anti-Masque and an element of Aristophanic Comedy.

Q. What do you know about Renaissance criticism ?

Ans. Renaissance criticism lacked originality. It was mostly influenced by the critics of continent Scaliger with his 'Poetics' (1561) represents Aristotelean criticism, as Minturno with his 'Ars Poetica' 1564) stands for Platonic criticism. Ascham in his 'Schoolmaster'

opposed Italianism. Stephen Gosson attacks poetry in his 'School of Abuse' (1579). Sidney defends poetry in his 'Defence of Poesie' (1598). Ben Jonson is the disciple of the ancients, his criticism is after Horace.

Q. Why is Dryden called the father of English criticism ?

Ans. Before Dryden almost all the critics of England followed the continental critics like Aristotle, Horace, Boileau and so forth. but it was Dryden's distinction that he did not follow the Classical criticism blindly. He went to the length of saying that "It is not enough that Aristotle has said so, for Aristotle drew his models of tragedy from Sophocles and Euripides: And. if He had seen ours, Might Have Changed His Mind." He even ridiculed the "servile observation of the unities of time and place." Dryden opens up a new field of comparative criticism. He confesses that "*Delight* is the chief, if not the only, end of poesy."

Q. What is the difference between Classical criticism and Romantic criticism ?

Ans The older classical criticism in the 16th, 17th and 18th centuries regulated criticism its function by 'rules' of ancient classics formulated by Aristotle and others. Aristotle's 'Poetics' based on the style of Homer and the Athenian dramatists was quoted as an authority by the classical critics. Pope said :

> "Be Homer's works your study and delight :
> Read them by day, and meditate by night."

The romantic criticism which appears with the French Revolution does not admit of any 'rules outside the work of art itself.' The chief effort of a romantic critic (like Carlyle) was to get to know the author's aim in writing a book, his angle on life. This led to the conception of impressionism in modern times. Here the criterion is entirely subjective, the critic analyses his own personal feelings in the presence of a work of art. Wordsworth and Coleridge in defiance of the classical school of Dryden and Pope propagated personal, subjective criticism in place of the impersonal objective one. So did Hazlitt and Lamb. But Mathew Arnold in the 19th and T S Eliot in the 20th centuries are again hearkening back to the classical discipline in literary criticism.

Q. What do you understand by the term 'impressionism' ?

Ans 'Impressionism' is a 19th century movement in art and literature. It originated in France. Its chief aim was to cast off the trammels of artistic tradition and look at nature in a passive manner. It employs general effects, mild touches and deals in masses of form and colour. It is a method of painting things so as to give their general tone and effect. or the broad 'impression' which they produce at first sight. without elaboration of detail; the literary presentation of a scene or emotion is its salient feature. This creed

is perceptible in the modern Decadents. It tends to separate art from the rest of life Walter Pater (1839-94) in his Essay on 'Renascence' advocated this creed.

Q. Explain the term 'Expressionism'.

Ans. Art is nothing but intuition or the expression of impressions—Pirandello (Italian dramatist) was the first man to use the term 'Expressionism'. Every true intuition or representation is expression. Art is always a form of self-expression, it is the expression of life as the artist sees it, in a language which other men can understand. The artist, as artist, is indifferent to the *quality* of his subject, and is bound to express anything and everything that has made an impression on him Here there is no direct attempt at representation, as in 'Impressionism.' The expressionist (like the painter Cezanne) projects himself and reads nature in terms of new values so as to make the object appear as an expression of its quaint essential character.

Sarcasm :

In which the author says what he means in a way of ridicule, censure, disapproval or contempt. Sarcasm literally means a training of the flesh or biting the lips in rage.

Some definitions of poetry :

'Poetry shows us an aspect of a thing, not the thing itself, which as we know from Plato, we never can "see as it really is; Science shows us another aspect, religion another; common sense, perhaps another."

2. "Poetry opens new windows in our soul."
3. "Poetry is the image of man and Nature".

—Wordsworth.

5. "Let us not judge life by its number of breaths, but by the number of times that breath is held, or lost, either under a deep emotion caused by love or when we stand before an object of interest or beauty."

6. "Poetry is the spontaneous overflow of powerful feelings ; it takes its origin from emotion recollected in tranquillity."

—Wordsworth.

7. Poetry is the concrete and artistic expression of the human mind in emotional and rhythmic language.

8. "Poetry in a general sense, may be defined to be the expression of the imagination".

—Shelley.

9. "Poetry we will call musical thought".

— Shelley.

10. "By poetry we mean the art of simplifying words in such a manner as to produce an illusion on the imagination, the art of do-

ing by means of words what the painter does by means of colours."
— Macaulay.

Some Definitions of Essay :

Dr. Samuel Johnson : Essay is a loose sally of the mind, an irregular, indigested piece, not a regular and orderly performance.

The Oxford Dictionary : defines essay as a composition of moderate length on any particular subject, or branch of a subject; originally implying want of finish, an irregular indigested piece, but now said of a composition more or less elaborate in style, though limited in range.

Hudson defines essay as a prose lyric.

Kinds of essay :

Hugh Walker divides the essay into two classes—essays 'par excellence', and compositions to which custom has assigned the same name but which agree only in being comparatively short and in being more or less incomplete.

or, (According to themes) :—
Scientific,
Historical,
Philosophic, and
Critical.

Qualities of an Essayist :

According to Hudson, the true essay is essentially personal Like, the lyric, it belongs to the literature of self-expression. The essay is essentially subjective but a dissertation or a treatise may be objective also. He remarks : "The central fact of the true essay is the direct play of the author's mind and character upon the matter of his discourse. In our study of the essay, we have to consider the writer's personality and standpoint, his attitude immediately towards his subject, and incidentally towards life at large.

Definition of prose : With unrhymed lines, the language of exact thinking and exact description.

Q. What is Surrealism in literature ?

Ans. Surrealism is the name given to a twentieth century movement among certain writers and painters. Sir Herbert Read is the chief exponent of this movement. The modern Surralist poets like Dylan Thomas show us a series of moods from challenge to heroic despair.

Q. Explain the term : 'Pantheism' ? Illustrate your answer.

Ans. Pantheism is a doctrine which like Vedantism contends that God and the universe are identical, that God is everything and everything is God. It implies a denial of personality and trans-

cendence of God. It also stands for the heathen worship of all the gods. Wordsworth is a Nature mystic and has a firm conviction that the spirit of Nature pervades everywhere.

"A presence that disturbs me with the joy
Of elevated thoughts ; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air
And the blue sky, and in the mind of man :"
('Tintern Abbey').

Q. **What do you understand by the term 'Symbolism'?**

Ans. Symbolism is a system to invest objects, actions or ideas with a symbolic meaning. It is a revolt against the photographic methods of naturalism. The symbolists aim at presenting idea and emotions through indirect suggestion rather than by direct expression. The whole school of Metaphysical poetry practised this creed. In modern drama, W. B. Yeats, Rabindranath Tagore, Stephen Spender (B. 1709) G B. Shaw (the later phase) and T. S. Eliot (among others) are symbolists at heart.

Q. **What is Classicism ?**

Ans. The term 'Classicism' is characterised by a sense of form, balance, proportion. It implies self-knowledge, self-control and unfaltering sense of reality, also an adherence to externality imposed rules and cannons and acquiscence in things and they are, e. g. Milton's 'Samson Agonistes'.

Q. **What is Romanticism ?**

Ans. The term 'Romanticism' is characterized by remoteness, desolation, disillusion, decay, passion, divine unrest, melancholy and the all-embracing power of imagination. It is uggestive of strangeness and adventure, never satisfied aspirations for the unknown and the unattainable—e. g Spenser's 'Faerie Queene'. The Elizabethan age and the age of Romantic Revival have all these qualities of romanticism.

Q. **What is Neo Classicism ?**

Ans The term neo-classicism is applied to any school which closely follows classical rules and morals. It has special reference to the 17th and 18th centuries of French literature based very largely upon mis-interpretation of Aristotle's 'Poetics'.

Q **What is Aestheticism ?**

Ans The term aesthetic is derived from a Greek work which means perceptible by the senses, Beautiful. sublime and ludicrous are known as aesthetic feelings or emotions.

Q. What is Transcendentalism ?

Ans. The term transcendentalism is based upon the recognition of a priori element in human knowledge, or independant of experience which is vague and illusive in philosophy. The German philosophers : Kant and Schegel are the two great exponents of this creed. In America it was a reaction against Puritan prejudices, humorum-orthodoxy, old-fashioned metaphysics, materialistic philistinism, and materialism best associated with the name of R. W Emerson (1803-82)—The philosophical views of Transcendentalism may be gathered from Emerson's short treatise, 'Nature' (1836). Coleridge. Shelley and Browning are great transcendentalisms in English literature.

Q. What is Opera ?

Ans. 'Opera' is derived from an Italian word, meaning work ; but now it is used for a drama set to music, as distinguished from plays in which the music is merely incidental The first English work that may be called an Opera was D'Avenant's *Siege of Rhodes*. In the 18th century Gay wrote the '*Beggar's Opera*' (1728).

Q. Distinguish between a Parody and a Paradox ?

Ans. Parody is an imitation of the form and style of serious writing. The Spanish novelist Cervates' 'Don Quixote' is a very famous example of prose parody. Paradox has nothing to do with Parody. Paradox is a statement or proposition which is opposed to commonly accepted opinion, but which, if duly investigated proves to contain a good deal of truth. G. K. Chesterton and G. B. Shaw are masters of the Paradox in modern English literature.

Q. Distinguish between a Dramatic Monologue and a Soliloquy.

Ans. Though dramatic monologue is generally poetic in form, it is addressed to a silent and passive audience whose presence is presumed. A soliloquy (though a part of drama) is not addressed to anyone ; it is the actor's private thoughts uttered aloud on the stage : Browning is the master of Dramatic Monologue ; in Shakespeare's Hamlet. we have many soliloquies.

Q. Explain the following terms.

Ans. (a) **Accent**—Stress on particular syllable, whether it is loudness, duration. pitch of sound—is still an open question e. g. casual (Kas (h) 'u-al).

(b) **Alliteration**—The repetition of the same letter in the beginning or the body of words.

(c) **Antithesis** A figure in which thoughts or words are set in contrast : e.g. in the following lines from Pope's Homer.

"Valiant to win and furious from the howl
Though fierce-look'd talker, with a coward soul."

(d) **Assonance**—Imperfect form of rhyme which considers only the vowel sound of the chief rhyming syllable (Vowel music) inside the line, irrespective of consonants e. g. in *mate* and *shape*; *feel* and *need*. Assonance will offend the taste of the reader or the listener at the end of the lines in rhymed couplets or Blank verse.

(e) **Blank Verse**—The iambic pentameter (verse of 5 feet) in its unrhymed form. *First attempted* by *Earl of Surrey in his version of 'Aenied'. Practised with distinction later by Marlowe, Shakespeare and Milton.*

(f) **Cadence**—The combined rhythm of a line or batch of lines, the fall of the voice at the end of a line; in music it is a flourish given by a solo voice or instrument towards the end.

(g) **Cônsonance**—Full rhyme by vowel and consonant as opposed to assonance rhyme by Vowel only. Take this example from an Elizabethan lyric :

> "Fear no more the heat o' the sun,
> Nor the furious winter's rages;
> Though the wordly task hast done,
> Home art gone, and taken thy wages;"

(h) **Heroic Couplet**—The decasyllabic iambic verse of Dryden and Pope. Balance and antithesis are its feature; so is the end stopped line e. g. Dryden's lines on Achitophel (the Earl of Shaftesbury).

> "Of these the false Achitophel was one
> A name to all succeeding Age crust,
> For close Designs and crooked counsels fit,
> Sagacious, Bold, and Turbulent of wit."

(i) **Foot—On which the verse runs or marches. There are two or three syllables in it—accented (long)—and unaccented (short).**

Syllables when combined give us words—thus providing variety of accent. No word can have more than one accent.

(j **Imagism**—The poetic school of Ezra Pound (1851-1946) Flecker (1884-1915) and F. S. Flint exercising complete autonomy in the choice of their subjects and clear-cut images as a conscious reaction from the vague French symbolism. The fallacy of the Imagist is that they think all generality to be vague. Mathematics is general—yet it is hard and clear. Bertrand Russell finds in Mathematics "Supreme beauty" a beauty cold and austere, like that of sculpture."

(k) **Cubism**—The Spanish painter P. *Picasso* (B. 1881) gave rise to the creed which purports to paint nature as solid blocks of spheres and cones. It introduces a third dimension in art and literature The expressionist idea of a third dimension on the mental plane runs parallel to the idea of a third dimension in painting

There is a great deal of energy in the work of the cubists—like the French Bohemians.

(l) **Futurism**—Like cubism, it is a modern creed and adds yet another—fourth—dimension (that of time) as in cinematography to objects—the Futurist painter while painting a car gives an after-image of its momentum (its future idea). In Karel Kapek's play: R. U. R. we see the futuristic melodrama of the mechanization of the Proletariat.

Q. What is the Difference between 'Phantasy and Imagination'?

Ans. 'Phantasy' is a gerneric term, covering the various processes of imaging to order. The cardinal difference between imagination and phantasy, as before indicated, is in the aim and attitude of the ego. When an artist reproduces the principal features of a landscape in a literal sketch, the mental mode is phantasy; when he begins to paint out from this, recognizing and making salient the elements of delight, a finished picture the process involves imagination. But if unbending from the strain: he should draw, idly combining incongruous or exaggerated elements for whimsical or burlesque effect, a cartoon sketch, the process would again be phantasy, and the product, fantastical. All three are seen to be operations of the same kind, but differing in the frame of the ego, i.e. in the degree of mental soberness or intensity. Moreover, phantasy is readily and easily subject to summons, while the exercise of imagination is dependent upon a number of physical conditions which often cannot be induced, or sometimes, indeed, prevented, by the conscious will.

Imagination, therefore, like wind, heat, light, electricity, etc. each of which is popularly conceived and talked to as a specific thing,—is the name of a certain mode and degree of energy.

Q. Explain the following terms

Ans. (a) **Misogynist** - A hater of women.

(b) **Misanthrope** - A hater of mankind.

(c) **Philanthropist**— A lover of mankind.

(d) **Idiosyncrasy**—A personal peculiarity.

(e) **Epigram**—It literally means 'writing upon an inscription'. Thus it is a brief and pointed saying, one which conveys much meaning in a few words. Terseness is the essential characteristic of an epigram, but verbal contradiction is also sometimes used to command attention. Some examples are given below :—

"Speech is silver, but silence is golden". In English literature the writings of Bacon, Pope and Macaulay furnish some of the finest examples of epigrammatic expression.

(f) **Euphemism**—The substitution of a less harsh or disagreeable word or phrase for a more accurate but more offensive one is

called 'euphemism' i. e. pleasantness of speech. Shakespeare provides two fine examples in Macbeth :—

> "He that's coming
> Must be provided for".

(g) **Malapropism**— The word owes its origin to Mrs.Malaprop, a character in Sheridan's 'The Rivals', who provides a lot of amusement in the play by confusing words that have an accidental likeness. The famous phrase 'a nice derangement of epitaphs' is a malapropism for a 'nice agreement of epithets."

CHAPTER XVI

LANGUAGE, LINGUISTICS & PHONETICS

Q. **What is language ?**

Ans. Language is 'a system of conventional spoken or written symbols by means of which human beings, as members of a social group and participants in its culture, communicate.' Or, language may be defined as 'expression of thought by means of speech-sounds.'

Q. **What are the chief characteristics of language ?**

Ans. Language is verbal, vocal : language is sound. Language is a means of communication. It is a social phenomenon. Language is non-instinctive, conventional, arbitrary, symbolic, systematic, unique, creative and modifiable. Language is linguistic as well as communicative competence. Above all, language is human and structurally complex.

Q. **What is the main difference between human and animal communication ?**

Ans. Animal communication is devoid of the 'complexity', 'novelty' and 'multiplicity' and 'creativity' of human language. Animal communication is a closed system, it is unextendable and unmodifiable. The bees and the monkeys use even now-a-days the same communication system which they used, say, five thousand years ago. Animal communication lacks variety, is universal in nature, has no grammaticality and cannot be described. Human language, on the other hand, is unlimited, infinite, open, extendable, modifiable, flexible, non-instinctive, acquired, recurrent, full of novelty and creativity, has grammaticality and can be described.

Q. **What are the major misconceptions about language ?**

Ans. Some people wrongly conceive that written language is the only language or that one language is superior to the other, that the language of literature is the standard language, that traditional alphabets are adequate, that all languages are similar or purely dissimilar, etc.

Q. **What is linguistics ?**

Ans. Linguistics is the scientific study of language; it is the science of language. The term linguistics is derived from *lingua* meaning 'tongue' and *istica* meaning 'knowledge or science' !

Q. **Is linguistics a science ?**

Ans. Yes, it is.

Q. **Why can you call linguistics a science ?**

Ans. Linguistics is a science because like all other sciences it

has a well defined subject matter, employs careful methods to observe, record and analyse the various phenomena related to its subject matter and produces unprejudiced, objective and verifiable descriptions. As in other sciences, linguists and phoneticians have language laboratories.

Q. What are the major linguistic aspects (levels) ?

Ans The main linguistic aspects are *phonology*, *morphology*, *syntax* and *semantics*

Q. What is phonology ? What is the difference between phonetics and phonology ?

Ans. *Phonology* is the study of vocal sounds and sound changes, phonemes and their variants in a *particular* language *Phonetics* is the science of speech sounds, their production, transmission, and reception, and the signs in general to represent them in general with no particular reference to any language. The difference is that of generality and particularity.

Q. What is phonetics ?

Ans. Phonetics is the study of speech processes, including the anatomy, neurology and phonology of speech, the articulation, classification and perception of speech sounds.

Q. What is syntax ?

Ans. Syntax is the grammar of English. It is that branch of linguistics which is concerned with the study of the arrangement of words in sentences and of the means by which such relations as inflexion, word-order, etc. are shown.

Q. What is the meaning of meaning ?

Ans. Some scholars interpret 'meaning' as usage. According to Bloomfield, meaning is 'the situation in which the speaker utters it and the response which it calls forth in the hearer'. So meaning is the context of situation.

Q. What are the main branches of linguistics ?

Ans. The main branches of linguistics are descriptive, historical, comparative, institutional, computational, applied linguistics, etc.

Q. What is meant by synchrony and diachrony ?

Ans. Synchrony is the study of a language in a given time and diachrony through time. The one is descriptive and the other historical approach to language.

Q. What is the difference between 'langue' and 'parole' ?

Ans. The main difference between *langue* and *parole* was made clear by Saussure. According to him, langue is the language system, the totality of a language, a part of human speech as a whole whereas *parole* is the act of speaking, the actual usage of the individuals. Utterances are instances of parole.

In other words *langue* is a code which is potential, social, fixed, slow-moving psychological. *Parole* is encoding of a message, actualized, individual, free, ephemeral, psycho-physical.

Q. Distinguish between competence and performance.

Ans Noam Chomsky's concept of competence and performance is somewhat similar to Sanssure's concept of langue and parole Competence, according to Chomsky, is the native speaker's.

Q. What is phonetics ?

Ans Phonetics is the scientific study of the production, transmission and reception of speech sounds.

Q. Which are the major branches of phonetics ?

Ans The study of phonetics can be divided into three main branches—acoustic, auditory and articulatory. Acoustic phonetics is the study of the physical properties of speech sounds such as frequency and amplitude in their transmission. Auditory phonetics is the study of hearing and perception of speech sounds. Articulatory phonetics is the study of movement of the speech organs in the articulation of speech.

Q. What is structural approach to teaching English ?

Ans. The teaching of a language is the context of situation through mechanistic drills, reinforcement, repetition, etc. is known as the structural approach to the teaching of a language. It is a behaviouristic, empirical approach to language teaching where behaviour is coditioned in a particular direction by stimulus and response.

Q. Differentiate between the syntagmatic and the paradigmatic ?

Ans The structure of a language, according to Sanssure, can be segmented into two kinds of relationships—the syntagmatic and the paradigmatic Linear relationships in the horizontal directions are syntagmatic relations. The vertical or contrastive or choice relations are the paradigmatic relationships.

Q. What is the role of vocal cords in the production of speech ?

Ans. The major role of the vocal cords is that of a vibrator in the production of *voice*, or phonation If the vocal cords are held loosely together we produce a voiced sound, and if they are wide open we produce a voiceless sound.

Q. What are active and passive anticulators ?

Ans The active anticulators are the lower lip and the tongue; these are the anticulators that make contacts with the passive anticulators. The passive articulators are the upper lip, the upper teeth, the roof of the mouth, and the back wall of the throat or pharynx. The passive anticulators are called passive because they don't move to touch other articulators.

Q. What is a consonant ?

Ans A consonant is a sound which is produced by a stoppage or partial stoppage of the breath.

Q. What is a vowel ?

Ans Vowels may be defined as the sounds which are normally voiced and are produced with an open approximation without any obstruction, partial or complete, in the air passage.

Q What are diphthongs ?

Ans. Diphthongs are gliding vowels, e. g. / ur / in *poor* and / si / in *eye*.

Q. What is a phoneme ?

Ans. *A phoneme is a minimal contrastive* unit of speech. It can also be defined as 'a bundle of sound-features.'

Q. What is an allophone ?

Ans. An allophone is a phoneme variant. For example [ph] in *pair* is an allophone of [P] in English.

Q. What is complementary distribution ?

Ans. Mutually exclusive distribution of allophones is known as complementary distribution. For example the English phoneme [l] has one form (i. e. the clear l) at the beginning of a word, e. g *light*, and another form (i. e. the dark *l*) at the end of a word, e. g. in *kill.*

Q. Which are the major theories of phonological analysis ?

Ans. The major theories of phonological analysis are—(1) Structure and System, (2) Prosodic Analysis, (3) Phonemics, (4) Distinctive Feature Theory, (5) Generative Phonology.

Q. How many phonemes for English have been set up by Trager and Smith ?

Ans. Trager and Smith have set up forty five phonemes for English –

9 simple vowels
3 semi vowels
21 consonants
4 stresses
4 pitches
1 plus juncture
3 terminal junctures
——
45
——

Q. What are suprasegmental features ?

Ans Juncture, stress and pitch are suprasegmental features. Juncture is 'the transition from one segmental phoneme to another'. Stress is the 'degree of prominence a syllable has.' Intonation is

significant variation in pitch from one part of an utterance to another.

Q. **What is morphology ?**

Ans. Morphology is the science and study of the smallest grammatical units of language, and of their formation into words, including inflection, derivation and composition. According to Dorfman, morphology is the study of the ways and methods of grouping sounds into sound-complexes, or words, of definite, distinct, conventional meaning.

Q. What is a morpheme ?

Ans. Morphemes are those distinct, minimal syntactical units which form words They can also be defined as the minimal units of meaning out of which meaningful words are composed in various ways. So morphemes are minimal units of grammatical structure, such as the four components of *un faith ful ness* are called morphemes.

Q. What is an allomorph ?

Ans. Allomorphs are 'morpheme variants'. For example, /-s/, /-z/, /-iz/, etc. are the allomorphs of the plural morpheme [-z] in English.

Q. What is phonological conditioning ?

Ans. Phonological conditioning is a process of establishing allomorphs of a particular morpheme on the basis of their phonological environment.

Q. What is the difference between writing and speech ?

Ans. Whereas writing a language is done in one and the same manner in all the regions, speech differs from region to region. Writing is only an inadequate and superfluous representation of speech. Sometimes a written letter or a cluster of letters may represent different sounds. For example, *ough* in *through. rough*, *ought*, *cough*, *bought*, *hiccough*, *dough* and *bough* has different phonetic values.

Q. **What are grammatical and lexical morphemes ?**

Ans. Lexical morphemes are forms like *boy*, *write*, *paper*, and *pen*; they are nouns, verbs, adjectives, and adverbs; they have more or less independent meaning. Grammatical morphemes are elements like *some*, *with*, *a*, *an*, *the*, *to*, *from*; they are prepositions, articles, conjunctions, forms indicating number, gender, or tense, and so on. Lexical forms change more frequently than grammatical forms.

Q. **What are free and bound morphemes ?**

Ans. Morphemes which can occur alone are free morphemes, e. g. *the*, *black*, *yet*. *go*. Morphemes which do not occur alone are called bound, e. g. *ness*, *less*, *ed*, *un*. Free morphemes are generally the root words and bound morphemes are the affixes.

Q. What is the difference between inflection and derivation ?

Ans Both inflectional and derivational morphemes are suffixes; they are bound morphemes following a root. The suffixes which do not allow further affixation are called inflections, e.g. *-d* and *-s* in *agreed* and *agrees*. The suffixes which allow further affixations are known as derivations, e. g.,*-ment* and*-able* in *agreement* and *agreeable*,because both can be followed by other suffixes and can, for instance, become *agreements* and *aggreeableness* after the addition of the suffix—*s* and—*ness* to *agree+ment* and *agree+able* respectively.

Inflectional morphemes have a wider distribution when compared to the derivational morphemes. The former are 'terminal' and their termination does not change the class (part of speech) of the root, for example, in *sweeter* and *sweetest* the termination of-er by *-est* does not change the part of speech, both the forms remain adjectives.

Q. What is morphonemics ?

Ans. Morphonemics is the code which ties together the grammatical and the phonological systems. It is the study of the phonological environment of the morphemes of a language.

Q. What is morphological conditioning ?

Ans. Morphological conditioning is the process of studying morphemes in their distinct morphological environment.

Q. What is ambiguity ? Give examples.

Ans. Doubtfulness or uncertaining in meaning is known as ambiguity. Ambiguity is of two kinds : lexical and syntactic. An example of lexical ambiguity is *bank* (1. establishment for keeping money and valuables : 2. land along each side of a river). An example of syntactic ambiguity is : 'Flying planes can be dangerous', or 'visiting linguists can be dangerous'.

Q. What are the shortcomings and limitations of Traditional Grammars of English ?

Ans Traditional or prescriptive grammars do not integrate the three levels of grammar—the phonological, the syntactic and the semantic. They do not pay proper attention to the psycho-socio-linguistics considerations and factors in matters of language acquisition. They only formulate and prescribe rules which are often inadequate. Their approach is intuitive : much depends on the speaker/learner's intuition. The traditional grammars approach only to what has been said before by others. Many a time rules are not fully stated and the learner has to use his own commonsense or judgment. They try to teach not the language but about the language. They tend to concentrate on giving rules and definitions which are not satisfactory and scientifically sound.

The prescriptive grammars ignore speech (or the spoken part of the language and concentrate merely on the formalities of a written form. thus negating the very idea that language primarily is speech. Most traditional grammars fail to tell us what is permitted and what is forbidden in the formation of a word or a sentence in English; they are thus unable to develop fully all the language skills —*listening*, speaking, reading and writing They are more time consuming and fail to immerse him in the sea of language.

The traditional grammars of English are unscientific, vague and clumsy. They are based not on the English language but on the classical languages such as Greek and Latin

Q. What are the assumptions of Structural (Descriptive) Linguistics ?

Ans. The structuralists emphasize that the language should be studied in a mechanical way. By structures the followers of Bloomfield meant "regularities," "patterns" or "rules." They give priority to the spoken language. They treat all languages objectively and scientifically. They have established formal and rigorous and scientific methodology of studying languages. Synchronic, and not the diachronic, description is the main object of the structural linguists. Their stress is on describing rather than on prescribing. To them language is not merely the actual speech acts; it is a system of systems, an abstraction of a system at work.

Attention to structure, study of the spoken language, use of the inductive method or scientific method of scientific analysis, and working from form to meaning characterize the work of the structural grammarian. He treats grammar as a device by which words are combined into larger units of discourse.

Q What are the main schools of structural linguists ?

Ans. The five major schools of structuralism are :—

(i) **The Prague School**—This school flourished between the two world wars Its leader was Roman Jakobson. Its main interests were phonology, stylistics, and historical linguistics.

(2) **London School**—Its leader was Firth. It developed prosodic analysis and systemic approach.

(3) **American School**—Bloomfield and Sapir were its leaders.

(4) **Copenhagan School** - Louis Hjelmslev was its leader. It developed Glossematics.

(5) **Transformational-Generative School**—This school came into existence in the late fifties under the leadership of a young American scholar Noam Chomsky. Some later currents of this school are ke's Tagmemic school and Sidney Lamb's Stratificational Grammar. Ternniere Morr has developed Applicational Generative Grammar. T. G. grammar now is regarded as a distinct school.

Q. What are the major shortcomings of structuralism ?

Ans. Structuralism lacks explanatony adequacy, ignores meaning, linguistic universals and Native Speaker's intuition and his competence of generating infinite number of sentences from a finite set of items. Language is not merely an inventory or catalogue of items as the structuralist imagine. It is a socio-psycho phenomenon Structuralist grammar is not a whole but a part of a whole—an inventory of units such as phonetic units, phonemes, morphemes, words, lexical categories, phrases, clauses.

Q. What are deep and surface structures ? What is the difference between the two ?

Ans. The surface structure is actually produced structure. It refers to the sentence as it is pronounced or written. The deep structure is the abstract structure that allows a native speaker of the language to know what the sentence means. So the surface structure, is that which takes into account the transformation 'It is the deep structure of a sentence that tells us what the speaker means by the sentence and it is the surface structure that shows how he actually uses it in communication.' For example—

The deep structures of the surface structure *Visiting linguists can be a nuisance* has the following deep structures—

(1) We visit doctors. It can be a nuisance.

(2) Doctors visit us They can be a nuisance.

Q. What is transformational-generative grammar ?

Ans. Transformational generative grammar is the grammar which generates the all and the only grammatical sentences of a language. 'Essentially, transformation is a method of stating how the structures of many sentences in language can be generated or explained formally as the result of specific transformations applied to certain basic sentence structures.' To 'generate' is thus to 'predict' what could be the sentences of the language or to 'specify' precisely what are the possible sentences of the language. Thus a grammar should 'generate'. 'specify', 'predict' the grammatical/acceptable sentences of the language and not the ungrammatical/unacceptable ones. So a generative grammar is not concerned with any *Actual* set of sentences. We are not concerned merely or solely or even primarily with any observed sentences (utterances) that have occurred, but rather with those that can, or could have occurred. Lastly, to say that a grammar is generative is to say that it is *explicit*; that is, it explicitly. clearly, methodically, accurately indicates just what are the possible sentences of the language. It leaves nothing to chance, nothing to reader's intelligence or imagination.

Q. Comment on the following :—

Ans. (1) **Synonymy**— One sense with several names is

synonymy.' For example, 'madman', 'lunatic' 'maddy', 'bedlamite' are synonyms.

(2) **Hyponymy** refers to 'inclusion' or 'classification'. For example, the 'meaning' of scarlet is said to be 'included' in the 'meaning' of red; the meaning of 'red' in the 'meaning' of blood.

(3) **Antonymy** means the 'oppositeness of meaning', e. g., good-bad.

(4) **Polysemy** means 'having several, often quite different, meanings, all derived from the basic idea or concept.' That is to say that one word can have several meanings. For example, 'head' in *bridgehead, human head, head of department.*

(5) **Collocation**—the association of a lexical item with other lexical items. For example, *ink* collocates with (is found with) words such as *pen, paper, letter, note-book, inkpot, black, blue, red, green, royal blue,* etc.

(6) **Set**—a grouping of words having approximately the same range of collocations. Whereas collocation refers to the syntagmatic relationships, set refers to paradigmatic For example, *baby, toddler, child, adolescent, adult* are a set.

(7) **Assimilation** – the process of two sounds become identical or similar due to the influence of one upon the other, e. g., in-possible—impossible.

(8) **Dissimilation** the opposite of assimilation is dissimilation, e. g. Hindi *Kankan - Kangan.*

(9) **Metathesis**- Interchange of phonemes is called metathesis. For example *waps wasp.*

(10) **Epinthesis**—the insertion of one or more sounds or letters into a word, particularly in loan words, e. g. *school*/sku :l/in some Hindi Urdu dialects/isku.l/or/seku l/.

(11) **Haplology**—when two similar syllables occur together, one is sometimes lost. This loss or reduction is called hypology. For example, Engla—land England, Haplology Haplogy.

Q. **What is socio-linguistics ?**

Ans. Socio-linguistics is the study of speech functions according to the speaker, the hearer, their relationship and contact, the content and the situation, the topic of discourse the purpose of discourse, and the form of discourse. It is concerned with the function of language

Q. **What is a dialect ?**

Ans. A regional, temporal or social variety within a single language is a dialect. Khariboli, Brij Bhasha, are some of the dialects in Hindi.

Q. **What is meant by registers ?**

Ans. Whereas dialects are the varieties of language according

to users, registers are the varieties of language according to use. They are 'stylistic-functional varieties of a dialect or language.' These may be narrowly defined by reference to subject matter (field of discourse, e.g. jargon of fishing, gambling, sports, etc.) to medium (mode of discourse; e. g., printed material, written letter, message on tape, etc.), or the level of formality, that is, style (manner of discourse). Registers are also defined as "situationally-conditioned, field-of-discourse oriented varieties of a language".

Q. What is diglossia ?

Ans. Where we do find two or more dialects or languages in regular use in a community we have a situation which Ferguson (1959) has called 'diglossia'. For example, high and low Tamil.

Q. Define 'Pidgin' and 'Creola'.

Ans. Pidgin—A pidgin is a contact language. It is a mixture of elements from different natural languages. Its use is usually restricted to certain groups. e. g., traders and seamen. For example, Chinese pidgin, which is a combination of Chinese and English.

Creole—When a creole becomes a lingua franca, it is called a creole For example, Creole English in Zamaica, or the creoles of the islands of Mauritius and Haiti.

Q What is psycho-linguistics ?

Ans. Psycholinguistics is an amalgam of linguistics and psychology. It is the study of language acquisition. Whereas sociolinguistics is *language* and *community*, psycholinguistics is *language* and *mind* Psycholinguistics can be said to deal with language and the individual; sociolinguistics with language and society.

Q. What is the role of linguistics in language teaching ?

Ans. Linguistics can help the language teacher in the selection and gradation of vocabulary, preparation of teaching materials, improvement in pronunciation and intelligibility, can help him in planning his teaching and framing the syllabuses. Linguistics can also help the teacher in developing register-based courses.

Linguistics has shown the possibilities, probabilities and plausibilities of how a language behaves; it has made prediction about the phenomena of language, has unified heterogenous about the phenomena of language, has removed and corrected the folklorist attitude towards language, has provided new notions, ideas, insights, and concepts about language, has provided with the discovery, evaluation and decision procedures, has established a useful set of dichotomies between the sound and the meaning, the langue and the parole, the competence and performance, the synchrony and the diachrony, the articulatory and the acoustic, the individual and the society, the material and the immaterial, the sameness and the insameness, etc.

CHAPTER XVII

AMERICAN LITERATURE

Q. Do you agree with the view that the study of American Literature should begin only with the eighteenth century ?

Ans. The history of America started with the settlement of Jamestown in 1607. At that time most of the American writers were Englishmen. Their main themes were Colonial. Colonial literature became a great reservoir of material and inspiration for that of the 19th century, for readers today it still provides an understanding of those bedrock American experiences which developed the nationa character and our peculiarly American institutions So actual American literature after the declaration of American Indcpendence.

Only three things prompted the colonial writer to take up his pen. One was the desire to record important events and to provide their families and friends with an account of personal experiences. Much of the writings of Bradford and John Smith are the result of this. Second was the motive of propaganda. Penn and John Smith wrote propaganda literature. The third factor behind the colonial urge to write was the puritan's inordinate appetite for religious writings consequently diaries and biographies and sermons were written.

Q. What were the different types of literature produced in America during the colonial period ?

Ans The main types of literature produced during the colonial period were the following :—

(1) **Literature of Exploration and Adventure** (John Smith, Francis Higginson, Mortan).

(2) **Histories and Narratives of Settlement** (William Bradford, Edward Johnson, William Hubbard.

(3) **Religious and Puritanic literature** (Thomas Shepard, Jonathan Edwards the Mathers. John Cotton, Roger William, Nathaniel Wards, etc.)

(4 **Diary and Autobiography** (Winthrop, Samuel Sewall, Mrs. Sarah Kemble Knight, etc.)

Q. Who were the poets of the colonial period ? Do you find genuine poetic inspiration in their works ?

Ans. Poetry in the colonial poetry was the result of religious fervour. Thomas Weld, John Eliot, Richard Mather Ann Bradstreet (1612-1672), Michael Wiggles Worth (1631-1705). Thomas Godfrey (1736-1763) and Edward Taylor (1645-1729) were the major poets of the colonial period. Their poetry with the exception

of Taylor's is small in quantity and inferior in quality. There is little genuine poetic inspiration in it.

Q. Give an evaluation of the types of literature written in America during the 'Revolutionary period'

Ans. Just as in Elizabethan England the spirit of nationalism gave rise to a great interest in national history, the nationalistic temper of the American people of this period had an immediate effect upon history and biography. A blood of local histories appeared. The literature that presented the arguments in favour of revolution is remarkable for its clarity of reasoning and exposition. Thomas Paine and Frenean are the writers of Revolutior. The essay after the imitation of the periodical essay in England came into vogue in America too. But the writers remained mostly anonymous. The Drama and the short story also developed. It was in 1767 the first American play was produced. But after the Revolution two playwrights of note emerged. They were Royall Tyler and William Dunlop. Dunlop's plays were *The Father* (1789) *Andre* (1798) and *The Italian Father*.

Q. Who were the outstanding poets of the Revolutionary period in America and how far does their poetry reflect the momentous nature of the time ?

Ans. The major poets of the Revolutionary Period are Francis Hopenson, Nathaniel Niles, Trumbull, Joel Barlow (1754-1812), Timothy Dwight (1752-1817), Philip Freneau (1752-1832).

Philip Freneau is the grandfather of American poetry. He loves liberty and has attacked the government in his satires. His famous poems are "American Liberty", "American Independent" "The British Prison Ship."

Q. What is Benjamin Franklin's contribution to American Literature ?

Ans. Franklin was one of the greatest men of the eighteenth century America. His inquiring mind, limitless curiosity, his scientific achievements coupled with his interest in philosophy, his statesmanship and his literary talents have made him a fascinating person. He was one of the pioneers of the American essay and short story. In the course of his writings Franklin has said much about style and purpose of writing that is important. Philosopher Hume said of him, "you are the first philosopher, and indeed the first great man of letters for whom we are beholden to her."

Q. What were the factors responsible for the growth of romanticism in America ?

Ans. Years between 1815 and 1820 were the pivotal years for the growth of romanticism in America. Americans' tours to European countries opened their eyes. It was through travelling

that the scholars became acquainted with German and English romanticism. Edward Everett, George Tickner and Washington Irving were chief among them. Second factor responsible for the growth of romanticism in America was the publication of the works of the European romantic writers in America. German romantic critics like the Schlegels too travelled through America and delivered their influential lectures. The old beliefs concerning the deity, nature and man were also weakening. Other factors were spread of education, growth of journals, establishment of democratic traditions in America, weaning weaknesses of rationalism and neo-classicism.

O. Who is called "the Father of American Poetry" ?

Ans. William Cullen Bryant (1794-1878) has been called by some "the father of American poetry." Though Philip Frenean had done the spade work in the field of poetry, but it was Bryant who gave to the poetry of the United States majestic grace and dignity and romantic charm. In versification too, Bryant showed skill and mastery. Bryant has been called several things—'American Wordsworth', 'a belated representative of New England Puritanism', a cold child of the eighteenth century. In the words of Emerson, "He is our native, sincere, original, patriotic poet...... He is original because he is sincerely a true painter of the face of the country and of the sentiments of his own people."

Q. What do you know of Poe as a poet ?

Ans. Edgar Allen Poe (1809-1849) is a highly imaginative poet. Tennyson considered him the greatest American genius and a great poet of the twentieth century. W. B. Yeats declared Poe "always and for all lands a great lyric poet."

Q. Which period of American Renaissance is styled as the American Renaissance ?

Ans. The period 1829-1860 is known as the period of the American Renaissance. It was the 'Golden Day'. It produced great writers such as Emerson, Thorean, Longfellow, Holmes, Lowell, Hawthorne, Melville, and a host of others. It also witnessed the broadening of religious outlook, the decline of calvinism, the emergence of transcendentalism, the establishment of democratic conventions.

Q. Account for the great popularity of Emerson in his time.

Ans. Ralph Waldo Emerson (1803-1882) dominated the philosophical and literary scene of the day. He was the foremost among the Transcendentalists. He was a thoroughly well read man. It was through his lectures and his essays that Emerson won fame. Through his speeches Emerson advocated freedom of thought and asked the American scholars not to adhere blindly to European

traditions. Instead they should lean on Nature, the past made manifest through books and the present calling for participation and efficient leadership. His influence was like that of a prophet and a seer. In Nature Emerson shows his kinship with Wordsworth. His poems are usually short and their themes are nature, patriotism or nationalism, personal or domestic life, and reflective or philosophical thoughts. Emerson should be celebrated for his refinement, his optimism and his boundless individualism, his style and his art. Nevertheless, Emerson today is not so popular as he was in the nineteenth century.

Q. **Who were the poets of new England who made the thirty years preceded the Civil War the Golden Age of American literature?**

Ans. Longfellow, Whittier, Holmes and Lowell were the poets who dominated the period under question.

Q. **Can Hawthorne be called "the founder of the psychological novel in America" How far is "The Scarlet Fever" a psychological novel ?**

Ans. Yes, as Stanley Williams says, Hawthorne is the founder of the psychological novel in America. *The Scarlet Letter* is a brilliant psychological novel. It studies human mind. It is a 'psychological romance'. The book derives its title from the custom strictly practised by the Purital settlers, that a woman caught in adultery was to wear the letter 'A' embroidered in scarlet on her dress.

Q. **Evaluate the poetry of Walt Whitman.**

Ans. Walt Whitman (1819-1892) is a representative poet of America. Some have hailed him as great, others have dismissed him as eccentric, calling his poetry no poetry at all. The intellectual critics decry his verse as full of emotionalism and vagueness, to the formal critics his poetry is unacceptable because of its lack of close structure; and as for the academic critics, they cannot relish his 'apotheosis' of the uncultivated. But Whitman's admirers see him as a seer, a mighty prophet and a liberator of poetry. Whitman's poetry is full of patriotic feelings, imagination and love for democracy. His *Leaves of Grass* is his immortal work. It was published in 1855. There are in Whitman's verse spontaniety and love for Nature, faith in the goodness of man, individualism, modernity, simplicity of diction, frankness, polish and refinement in verse, oriental element, egoism. His prominent themes are the exaltation of the body and of love, and death.

Q. **What were the technical innovations brought about by Whitman ?**

Ans. His *Leaves of Grass* is an experiment in language, Whitman believed in spontaniety and said that poetry should

"break forth loosely as lilacs on a bush and takes shapes compact, as the shapes of melons or chestnuts, or pears." Whitman developed a style devoid of conventional rhyme and meter. To him poetry meant a kind of musical utterance.

Q. In what way is Whitman influenced by Hinduism ?

Ans The mysticism and occultism we find in *The Leaves of Grass* were the result of the influence of Hinduism Whitman is influenced by the Gita. He recognizes Hincu concepts of Brahma, Maya and the relationship between Atma and Parmatma.

Q. Why is Whitman called "the poet of Democracy "?

Ans Whitman is called "the poet of democracy" because he favours the ideals of democracy such as self government, freedom of the individual, love of the common man. etc.

Q. Do you consider "Uncle Tom's Cabin" as the most effective novel in American Literature ?

Ans. "Uncle Tom's Cabin" written by Harriet Beecher Stowe (1811–1896) is indeed one of the most effective novels of American Literature. This novel was published in the National Era in 1851. The novel is about a Negro named Uncle Tom. a slave under Shelby who sells him and his wife and his child to a slave trader Haley. Clare buys Tom from Haley After St. Clare's death. Tom is sold to Legree, a monster of cruelty. Because of Legree's cruel and inhuman treatment, Tom dies. George Shelby comes back from Canada and wants to buy Uncle Tom but he is informed that Uncle Tom is dead.

This novel is remarkable for its anti-slavery impulse, realism, sentimentatism, warm humanity. lively characterization, and its propaganda value.

Q. What are Mark Twain's qualities which impress you most ?

Ans. Samuel L. Clemens known better as Mark Twain (1835-1910) is one of the best beloved writers of America. Universality, delightful humour, comic outlook, his art of story-telling. his genius for creating memorable characters. his realism. his depiction of social manners and customs and above all his style are the qualities that impress me most.

Q. Account for the popularity of "Huckleberry Finn."

Ans. 'Adventures of Huckleberry Finn' is a serious social criticism. Characters and situations, customs and manners are all exposed and criticised. It is the slavery of Negroes in south that comes in for censure This novel is the story of a fourteen year old boy Huck who grows up as an outcast in the pre civil war of south.

Q. Comment on Mark Twain's humour.

Ans. Mark Twain, author of *Adventures of Tom Sawyer*,

Adventures of Huckleberry Finn, *The Innocents Abroad*, and so on, has been called "The wild humorist of the plains" by San Fransisco.

Q. Account for the popularity of Emily Dickinson.

Ans. Emily Dickinson who did not intend to get her poems published, was recognized as a areat poetess after the publication of her poems in 1955 posthumously. She was a child of the Golden Day. She writes of everyday life. In her poetry abstract ideas are personified and dramatized, filled with vital breath. and placed in exciting relation with each other. Her attitude to religion is marked by unconventionality, her mysticism is more intuitive than based on any creed. Like Donne she is fond of conceits. She is pre-eminently the poet of the limitless reaches of the inward mood and consciousness. She explores the human soul and grasps the essence of human experience. Her favourite and recurring themes are life, death, soul and love. Like the romantic poets Blake and Coleridge, Emily Dickinson discarded the sway of Reason and relied more on intuition. She believed in the sharpness and intensity of images.

Q. What is Henry James' contribution to American novel ?

Ans. It was Henry James who had achieved the first completely satisfying way of writing a novel. In the nineteenth century, Henry James established novel as an art form. His early novels include *Roderick Hudson*, *The American* and *Daisy Miller*, *The European*, *Confidence*, and *Washington Square*. The novels of his middle period are *The Princess Casamassima*, *The Tragic Muse*, "*The Real Thing*", "*The Pupil*", "*The Middle Years*" are some of his short stories.

He wrote his best novels between 1600 and 1616. These include *The Ambassadors*, *The Wings of the Dove*, *The Golden Bowls*. His detractors call him a lunatic cutting out paper dolls and showing them as works of art. His enthusiastic admirers call him "probably the most eminent man of letters America has yet to show." Henry James deals with "minds instead of action, building plan instead of building material." He is preoccupied with form and unity and order and objectivity. In a sense he is the father of psychological novel. He reveals the soul of his characters. Conrad called him "the historian of fine consciences." He scorned romanticism for its untruths and naturalism for its cluttered documentation.

Q. Is O'Henry a master of the art of the short story ?

Ans. William Sydney Porter (1862—1910) who called himself O' Henry was undoubtedly the most widely read short story writer of his time. "Cabbages and Kings" and "The Four Million" are his well known collections of stories. In his stories there is an abundan use of humour, irony and satire.

Q. What are the characteristics of Robert Frost's poetry ?

Ans Robert Frost's poetry is marked by lyricism, love for nature, simplicity of diction, modernity, reflection of common man and life blend of romanticism and classicism. Frost is a poet of rural life. Jarrell points out the following qualities of the poetry of Frost.

(1) Frost's tenderness, sadness and humour.

(2) Frost's seriousness and honesty.

(3) Frost's sorrowful acceptance of things as they are without his exaggerating them or explaining them away.

(4) His many poems in which there are real people with their real speech and real thoughts and real emotions.

(5) Subtlety and exactness ; and

(6) A classical under statement and restraint.

Q. Which are Frost's principal poetic works ?

Ans. Frost's principal works are :—

1. A Boy's Will (1913)
2. North of Boston (1914)
3. Mountain Interval (1916)
4. New Hampshire (1923)
5. West-Running Brook (1928)
6. A Further Range (1936)
7. A Witness Tree (1942)
8. A Masque of Reason (1945)
9. A Masque of Mercy (1947)
10. Steeple-Bush (1947)

Q. What are Frost's chief weaknesses as a poet ?

Ans. His didacticism is often obtrusive and offensive ; his range of characterization is limited to rural New Englanders; he makes no difference between separateness and self-centredness ; 'his criticism of life is merely poetic'; his world is fragmentary and meaningless ; his poetry suffers from a basic uncertainty and indecisiveness. To use the words Yvor Winters, he is "the poet of the minor theme, the casual approach, and the directly eccentric attitude.

Q. Do you think Robert Frost is a modern poet ?

Ans. Some critics say that though a poet of the twentieth century Frost stands outside the realm of modern poetry. Many critics give him a place beside the Georgians. But such a criticism can be made invalid if we broaden the meaning of the term "modern." Some features of modernity are intellectuality, complexity, "a sensibility to contemporary phenomena like machinery, the industrial city and neurotic behaviour." That is why

critics like Isidor Schneider, William Van O'Connor, Granville Hicks and Yvor Winters think that Frost reject Frost is a modern poet. Schneider says that Robert Frost's poetry is singularly out of touch with his own time. But critics such as Cleanth Brooks, Lionell Trilling and John F. Lynen regard Frost as a modern poet, because "Frost's best poetry exhibits the structure of symbolist metaphysical poetry, much more clearly, than does of many a modern poet"—(Cleanth Brooks). ' Another sense in which Frost is truly modern poet is his portrayal of the disintegration of values in modern life and disillusionment of the modern man"— (Cleanth Brooks). In Lionel Trilling's opinion, Frost's rural portrayal is loaded with "complexity, uncertainty, anxiety." According to Lynen, Frost is a modern poet because of his concern with Symbolism. Frost treated poetry as a source of "constant symbol."

Q. Discuss Earnest Hemingway as a novelist.

Ans. Earnest Hemingway (1898—1961) is the fictional laureate of the "lost generation." (Other novelists of the "lost generation" are Faulkner, Scott Fitzerald, John Don Passos and Sinclair Lewis). He has the genius to report the modern man's dilemma. His famous novels are *Man Without Women*, *The Sun Also Rises* (1926), and *A Farewell to Arms* (1939), *Death in the Afternoon* (1932), *Green Hills of Africa* (1935) *To Have and Have Not* (1937). *For Whom the Bell Tolls* (1940), *Across the River and into the Trees* (1950) and *The Oldman and the Sea.*

Hemingway is a super craftsman and a great story teller. He looks at the world as a wasteland where most men waste their time on women, wine and witty conversation. Though a philosophic writer. Hemingway does not belong to any school of philosophy The world of his novels is a world at war where the figure of death looms large. When Hemingway was awarded the Nobel Prize for literature, praise was given to his powerful style—forming mastery of the art of modern narration.

Q. Is there any symbolism in Hemingway's 'The Old Man and the Sea'

Ans. His novels are deceptive like ice-bergs. In Santiago's story the reader is to detect the struggles of Hemingway. his determination and his literary vicissitudes. The fisherman is the writer, the sea his craft, the gulf stream is time, the voyage is soul's journey, his struggle with the fish is the struggle between good and evil. The message is "man is not made for defeat, a man can be destroyed, but not defeated." In the last stage the hero murmurs : "I do not care who cares who." Ultimately, Santiago embodies the essential nobility of human striving.

Q. What are the main tendencies in American fiction since the first world war ?

Ans. The mood which prevails is that of satire and criticism and

debunking has become, a favourite literary approach writers' pet themes are loveliness, isolation, secession from society (e. g. Sherwood Anderson, Alfred Kazin). Hemingway deals with violence and death, alcoholism and sex.

Regional novel has flourished greatly (Scott Fitzerald, John Steinbeck. William Faulkner. Thomas Wolfe). James T. Farell and Erskine Cadwell have contributed to the naturalistic fiction.

The fiction after 1920 has also depicted the tone of revolt of modern Youth freedom in sex values. Some of the novelists have shown keen interest in psychology and in what happens inside the man. Some of them show life in the primitive, animal terms. The modern novel has incorporated a number of new techniques and devices of handling detail, e. g., Dos Posso's camera eye and newsreel, Cladwell's trick of deliberately repeating certain key phrases The incomplete sentence has come into its own as an art form. Punctuation is also altered. There is a stress on experimentation.

Q. Show how Eugene O'Neill brought about a revolution in American drama ?

Ans. Eugene O'Neill (1888—1953) is the greatest name in American drama. Clyde Fitch and Augustus Thomas, two playwrights who wrote a decade before O Neill contributed to the strengthening of conventional drama. But it was O'Neill who became the symbol of the American renaissance. Both in quality and quantity his output is great. Each play is different from the previous one, each play grows from the inner nature of its own conflict and psychology. His famous plays are *Beyond the Horizon*, *Emperor Jones*. *The Hairy Ape*. *Strange Interlude*. *Mourning Becomes Electra*. The major plays of his last productive years are *The Iceman Cometh*. *A Long Day's Journey into Night*. To have written a large number of plays in itself is a great achievement.

Q. What are the chief characteristics of Eugene O'Neill's plays?

Ans. As declared by O'Neill himself that he hoped to create "a new language for the theatre." His plays offer new subject-matter and new technique. He was keenly interested in the revival of the plays of such writers as Ibsen and Strendberg. Many of the qualities of Ibsen such as absence of humour, of free imagination are also found in O'Neill. His early plays around in realism, but later on he switches on to a more imaginative style. In form he shows kinship to the Greek dramatists. His preoccupation with death and gloom makes him a kin of Webster and Ford the prominent Jacobean dramatists. The dialogue in the last plays is powerful, often direct, and frequently endowed with a brutal though picturesque lyricism Several times he is able to achieve poetic effects. 'It is clear that O'Neill never really became the great poet-dramatist

that he wanted to be. He has been described by some critics as "prose-Shakespeare."

Q. Evaluate the achievements of the modern American theatre.

Ans. Drama in America was always incapable of keeping pace with the progress in other branches of literature. The last decades of the 19th century witnessed the rise of the playwrights such as Clyde Fitch, Langden Mitchell, William Vaughan Moody, Edward Sheldon, Augustas Thomas.

The rise of the Little Theatre Movement marked in America the liberation of drama from conventional shackles imposed by the commercial theatre. O'Neill contributed a great deal and introduced realism in American drama when it was still enmeshed in sentimentalism. He also experimented with expressionism and symbolism. He ransacked the repertory of Greek drama and drew from it such conventions as the chorus, the triology and the asides as suited his purpose of exploring the vast, frightening terrain of the human mind. O'Neill was responsible for exalting American drama to the heights occupied by European drama.

Other prominent American playwrights of the twentieth century have been Sidney Howard, S. N. Behrman, Philip Barry, Robert Sherwood, Moss Hart and George S. Kaufman and Elmer Rice.

The most important characteristic of the American theatre after 1916 is its relentless experimentalism—desire to avoid cliches of plot, characterization, dialogue, acting and staging, which had hitherto tended to make the theatre dull and lifeless. Experiments in acting techniques, in design, direction and stage-setting are conducted. While T. S. Eliot attempted at the revival of poetic drama, O'Neill stuck to prose.

Maxwell Anderson's "What Price Glory ?" is a landmark. It is a social drama. Psychological themes, parental rejection, reversion to adolescence, homosexuality, sex, isolation, loneliness, etc. also have got a place on the American stage.

As regards the post Second World War American drama, Tennessee Williams and Arthur Miller are the major dramatists. Williams is very much concerned with the psychological problems (see his *The Glass Menagerie, A Street Car Named Desire, Cat on a Hot Tin Roof.* Miller has written domestic dramas (*Death of a Salesman, The Crucible,* etc.). He has a great concern for psychological and social forces.

Another famous playwright is Edward Albee, author of *The Zoo Story* (1958), *The Death of Bessie Smith, The American Drama,* "Who's Afraid of Virginia Woolf ?"

Most playwrights of the fifties have been concerned with social domestic and psychological problems or with death.

Q. Which are the major works of Miller ?

Ans. Arthur Miller (1915—) has written radio scripts, radio plays, film scripts, sketches of army life, novels and plays.

His plays include *The Man Who Had All The Luck* (1944), *All My Sons* (1947) *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* (1955) *A Memory of Two Mandays* (1955), *After the Fall* (1964), Incident at Vichy (1964) *The Price* (1968) *Creation of the World and other Business* (1973).

Q. **What are the chief influences on Arthur Miller ?**

Ans. Miller has been influenced by The Great Depression of the thirties, the Civil War of Ameriea, Dostoevski, Ibsen, Chekhor, O'Neill, Expressionism, Symbolism, Freudian psychology, stream-of-consciousness technique, Contemporary American drama, Greek and British Drama, Socialism and communism.

Q. Give a historical perspective of modern American drama.

Ans. 1. Upto the last quarter of the 19th century American drama was impoverish, for most of the plays were written either by the British writers or were the renderings of some novels.

2. **The Rise of the Washington Square Players**—marks the beginning of modern American drama : eclectic, more precious than earnest, influence of foreigners like Shaw and Ibsen.

3. **The Contribution of the Provincetown Theatre**—George Cram Cook ; O'Neill was the master.

4. **The New American theatre**—therefore, was a byproduct of several sources, developments and theatrical currents. It was a chemical mixture of various dramatic developments inside and outside America.

5. Between 1915 and 1944 a number of insurgent groups performed plays which were imitations of Russian expressionism.

6. There was a lot of newness and experimentation in the American drama of the twenties.

7. American drama began to be influenced by Expressionism, Naturalism, Realism, Problem Play—all imported from Europe. Later of Expressionism outwitted Naturalism and Realism.

8. Influence of Strindberg and his Dream play.

9. Contribution of O'Neill who reformed American drama, gave it a name and a direction ; a symbol of renaissance.

10. **American Drama in the Thirties**—major playwrights ; Maxwell Anderson, S. N. Behrman, Robert E. Sherwood, Philip Barry, Clifford Odets, Lillian Helman.

11. Postwar scene is dominated by Tennesse Williams and Arthur Miller.

Q. What are the main qualities of Miller's dramas ?

Ans. Miller is one of the outstanding contemporary American playwrights He says that courage, truth, trust, responsibility, and faith must be the central values of men. His approach to drama is organic. His plays give an awareness of what living in our time involves He is tired of a theatre of sensation. His tragedies are the consequences of man's total compulsion to evaluate himself justly.

According to Miller tragedy depends on man's willingness to sacrifice himself in his flight against environment, the pathetic is achieved when the protagonist gives himself off to a much superior force. Miller has been influenced mainly by the depression of his times, by Ibsen, Chekhov and Dostoievski and the German expressionism. He has also accepted the rheotorical, the symbolical. the real, the natural and the social. Miller does not believe in art for art's sake. Shaw deals with the intellectual, the social, the moral ; Eliot with the moral and the religious, Tennessee Williams with the psychological. But Arthur Miller tries to deal with all of these — the intellectual, the social, the moral, the religious and psychological.

Miller's characters are real, life-like ; his usage is colloquial, simple contemporary usage ; his plots are compact and well-knit. He yokes past and present together. His imagery is rich and dialogues are brilliant. He fuses symbolism, naturalism, and expressionism he also fuses the tragic, the social, the psychological and the rhetorical.

But he lacks in humour, does not explore character fully, his is a hybrid brand of drama, his view of man seems to be a narrow one.

CHAPTER XVIII

INDO-ANGLIAN LITERATURE

Q. What is the difference between Anglo-Indian and Indo-Anglian literature ?

Ans. Sir, Anglo-Indian literature is the literature written by English men about India. For example, E. M. Forster's *A Passage to India* is a piece of Indo-Anglian literature Indo-Anglian literature is the literature written by Indians in the English language. For example, the novels of Mulk Raj Anand, R. K. Narayan, Raja Rao, etc. and the poems of poets such as Tagore, Sarojini Naidu are the specimens of Indo-Anglian literature.

In the words of C. R. Reddy, "Indo-Anglian literature is not essentially different in kind from Indian literature. It is a part of it, a modern facet of that glory which, commencing from the Vedas, has continued to spread its mellow light, now with greater and now with lesser brilliance under the inexorable vicissitudes of time and history, ever increasingly up to the present time of Tagore, Iqbal and Aurobindo Ghose, and bids fair to expand with our and humanity's expanding future."

Q. What is the contribution of Indo-anglian poetry ?

Ans. Sir, as Dr. Srinivas Iyenger has said, "The best Indo-Anglian poets have given us something which neither English poetry nor any of our regional literature can give; in other words, they have effected a true marriage of Indian processes of poetic experience with English formulae of verse expression." Indian poets have tried to be Indian in thought and feeling and emotion and experience, yet also to court the graces and submit to the discipline of English for expression.

Q. Who are the major poets of Indo-Anglian poetry ?

Ans. Sir, the major Indo-Anglian poets are Rabindranath Tagore (*Gitanjali*), Sarojini Naidu, Toru Dutt, Sri Aurobindo, and Harin (Harindranath Chattopadhyaya).

Q. Which is the most famous poetical work of Sri Aurobindo ?

Ans. *Savitri*, sir. It poeticizes the legend of Savitri in three parts divided into 12 books or 49 cantos; the work is a cosmic epic and a monumental edifice in the Indian lore.

Q. What do you know about Tagore as a poet ?

Ans. Tagore is a great lyrical poet. He is the Shelley of Bengal. *Gitanjali*, which brought him the Nobel Prize, is verily the record of the vicissitudes in the drama of the human soul in

its progress from the finite to the infinite. The poet draws out a fine comparison of the love of an earthly father for his child and the love of God for his children. He points out the omnipotence and omnipresence of God.

Q. Please tell us something about other Indo-Anglian poets.

Ans. Toru Dutt makes the readers share her troubles and tribulations in her delicate and short-lived career, through her artistic poetry, Sarojini Naidu lulls the readers with her sonorous lyrical excellence Harindranath Chattopadhyaya, *Dasgupta*, Sethan, G. K. Chettur, Vijayatunga, Manjeri Isvaran, *Bhushan*, Humayun Kabir are other luminaries in the field of poetry. The most successful of the modern poets in Dom Moraes who has already published two or three volumes and won the Hawthornden. Prize.

Q. Mention some of the major writers in India who have written autobiographies in English.

Ans. Mahatma Gandhi, Jawaharlal Nehru and Nirad Chaudhuri are renowned Indians who have written autobiographies in English.

Q. When did the Anglo-Indian fiction have its birth ?

Ans. The Indo-Anglian Fiction was born in the 1920's. But it saw its flowering during the 1960's. It was born out of two traditions—the Western and the Indian, the realistic and the natural on the one hand and the metaphysical or the Vedantic on the other hand. That is why Mrs. Meenakshi Mukherjee has called it 'twice born fiction.'

Q. Tell us something about K. S. Venkatramini and D. F. Karaka.

Ans. K. S. Venkatramini wrote two novels *Murugan the Tiller* (1927) and *Kandan the Patriot* (1934). He also wrote some short stories and poems too. He is an agrarian novelist. He wrote on the struggle for independence and rural society.

Karka's novels appeared between 1940 and 1950. His three novels are *Just Flesh* (1914), *There Lay The City* (1942) and *We Never Die* (1944). He is an upperclass novelist. His first novel is about life in London. The second novel depicts the city of Bombay. Here again Karka depicts the upper class society. His style is journalise his plots are well-knit and he has a hold on human emotions but there is a certain lack of depth in his fiction.

Q. What is your idea of Raja Rao as a novelist ?

Ans. Raja Rao, sir, is one of the most respected contemporary Indo-Anglian novelists. He is not so prolific as R. K. Narayan and Mulk Raj Anand, yet with his three novels only,

Kanthapura (1938), *The Serpent and The Rope* (1960) and *The Cat and Shakespeare* (1965), he has earned for himself a distinct place. Raja Rao is very fond of using those words, myths, folklores and philosophical conceptions which are commonplaces for Indians. His novel *The Serpent and the Rope* was awarded the Sahitya Akademi award in 1961 and is widely discussed in the academic circles.

"While he is keenly alive to the present, his main contribution lies in revitalizing the part of India so as to make it relevant and life-giving today—a thing of inestimable value at a time when the Western educated Indian appears to have lost touch with his own roots. Of Raja Rao, therefore, it must be truly said that he made India meaningful not merely to the Europeans but to Indians as well."

R. K. Narayan (1906—)

R. K. Narayan is one of the leading contemporary novelists of India writing in English He has to his credit about 150 stories and 10 novels published so far. His novels include *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938) *The English Teacher* (1945), *Mr. Sampath* (1949), *The Financial Expert* (1952), *Waiting for the Mahatma* (1955), *The Guide* (1959) *The Maneater of Malgudi* 1961); *The Sweet-Vendor* (1967). He has written on academic, domestic, and political and economic themes. He is known for his regionalism, humanism, symbolism, irony, humour and Indianness He blends realism and romanticism artistically. R. K. Narayan has shown a keen interest in the topology and sociology of India.

Narayan's plots are based on an idea of character. They don't follow blindly the conventional lines. The world of his novels is the world of middle class citizens of India. The keynote of his interest is his very minute observation and subtle ironic and harmonious way of telling his story. Narayan is a writer of comi-social novel. His backgrounds are absolutely realistic, almost photographic in their realism. His plots and characters bear a stamp of intellectualism.

Narayan has been translated into several European and Indian languages, and he has won a good number of audiences in Britain and America. As recorded in his diary, an American publisher during his American tour remarked. "William Faulkner, Heming-way and Narayan are the world's three great living writers.

Q. **What are the distinctive features of Anglo-Indian Fiction** ?

Ans. Anglo-Indian fiction began with history. Till and around 1920's it remained historical. Works of S. K. Ghosh, S. K. Mitra, Jogendra Singh are historical-romances. Anglo-Indian fiction though a by-product of Western fiction is not an

imitation of West. It has a distinct Indianness in local colour, in characterization, in theme and motif. It is a 'twice born fiction'—it is born out of Western as well as Indian tradition. The Western tradition of realism and naturalism, of 'here and now' has given birth to it, but it is the Indian tradition of Karma and Yoga, of Atma and Parmatma which has nourished it. Hence it incorporates both the surface and higher realism, materialism and spiritualism.

Anglo-Indian fiction derives both inspiration and life from Western traditions such as Psychological, picaresque and stream-of-consciousness technique, autobiographical method of Dickens. But all this is done with a great sea change. Mulk Raj Anand makes use of the stream-of consciousness technique in *Untouchable*. R. K. Narayan's *Guide* exemplifies the autobiographical technique of story-telling. Anand's *Coolie* is a triumph of the picaresque genre in India. Raja Rao has tried to fuse the autobiographical method of narration, the introspective flash-back of the stream of consciousness and the method of jottings of the diary and the chronicle.

Indo-Anglian novelists are aware of the tastes and likes of the Western audiences. Many of their novels have been published abroad. That is why; perhaps, that in many of them there are scenes and characters from the exotic India—Sadhus, Fakirs, Caves, temples, Vedanta philosophy, Gandhi, Rajahas and Nobbos. As stated by Manohar Malgonker rightly said about Raja Rao and R. K. Narayan : "They represent essentially the Western idea of West.

Another outstanding feature of the Indo-Anglo fiction is its stress on Indian nationalism and unity in diversity. In the words of Dr. A. V. Krishna Rao, "The Indo-Anglian Novel has established itself in the mainstream of national literature of modern India." Further more it has a variety of interests. It incorporates the tragic, the comic, the humorous the ironical, the satirical, the exotic, the ethereal, the Vedantic, and so on.

Q. Tell us something about Mulk Raj Anand.

Ans. Anand is a leading contemporary novelist. He is a pioneer of realism in India. His major novels are *The Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *Seven Summers* (1951), *The Old Woman and the Cow* (1960), *The Private Life of an Indian Prince* (1953), *The Death of a Hero*, *Lament on the Death of a Master of Arts*, *The Road* (1961), *The Big Heart* (n. d.), *Morning Face* (1968), *The Village Trilogy*, *The Village Across the Black Waters* and *The Sword and Sickle*.

"As a novelist Anand has been as effective almost as Dickens himself" (K. R. S. Iyengar) "He is a man of vision and an in-

curable romantic, a dreamer who strives hard to make the dreams a reality." His novels have a philosophical bent. He is full of humanism and pity and sympathy for the poor and the downtrodden. He is a socialist. He depicts misery like an angry man. He is a proletarian novelist, a novelist of the underdogs, a champion of the poor like Dickens. It is his humanism that makes him "the laureate of humanity, and his fiction cumulatively the *comedie humaine* of twentieth century India." His themes are socio-economic. He is concerned with one broad theme, "the theme of the confrontation between tradition and modernity." He fights with social convention, religious hypocrisy and superstition. The subjects of his novels are untouchability, exploitation, poverty and wretchedness, labour problem, hunger, religious and narrow fanaticism, condition of women, economic insecurity, etc. His themes come out of "the modern Indian ethos."

Anand is endowed with a remarkable variety of moods. His pictures and characters are real.

Q. What Mulk Raj Anand's Novel 'Untouchable' is about ?

Ans. It is Anand's first novel. It was published in 1935. It is a great artistic success. It narrates a day in the life of Bakha, a sweeper, the son of Lakha. He is unlike untraditional sweepers—he struggles hard to lead a better life. He goes to clean the three rows of public latrines situated in the outcastes' colony. He has a sister Sohini who is like a Sylph.. Pt Kalinath, the Incharge of the temple asks her to come to sweep the courtyard of his house in the temple. Bakha goes to the city to clean the streets on behalf of his father. There he touches a caste Hindu. This starts a series of abuses, humiliation and indignity. Soon after this episode, he learns that Pt. Kali Nath wanted to molest her sister Sohini and when she protested, he like a hypocrite cried of pollution. All this enrages Bakha and poisons all that happens later on such as the hockey match, the country walk and the wedding of a Washer-woman's girl whom Bakha liked. The novel ends with three solutions to the problem of untouchability—Christ, Gandhi, and the Flush-system.

The novel depicts untouchability as a social crime. It follows the stream-of consciousness technique. It is a popular novel of Anand. It has been translated into twenty world languages.

Q. Please tell us something about Mulk Raj Anand's 'Coolie.'

Ans. *Coolie* was published in 1936. It is a tragedy of a Coolie named Munoo. "Munoo, a hill boy, leaves his idyllic surroundings so that he may work and see the world. The first contact with reality shatters his dreams. Arriving in the house of a bank clerk, he falls foul of a shrewish and vindictive housewife, and before he flees from his employers' frenzied rage he has relieved himself near their door-step and thereby lowered their social

prestige. Munoo next arrives at a primitive pickle and jam factory in a feudal city, where a quarrel over money between his employers uproots him and sends him as one of the workers of the cotton industry in Bombay. Finally, he arrives in Simla as the servant of an Anglo-Indian woman.. He dies of tuberculosis (which is aggravated by his having to pull the rickshaw for his mistress, watching the peaceful hills and valleys he had deserted for the plains"— (Saros Cowasjee) *Coolie* is still a class c of modern India. It is a proletarian novel.

Some Leading Contemporary Indo-Anglian Novelists

(a) **Kamla Markandaya** – She is an Indian writer who lives permanently abroad. She married an Englishman and now lives in London. Yet she is an Indo-Anglian because her point of view is totally Indian and her theme is India with Indian background— its problems and its villages. She has six novels to her credit to date and was recently awarded an Asian prize for her fiction She got recognition with her first novel *Nectar in The Sieve* (1954). Her other novels are *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *The Coffer Dams* (1969), *A Handful of Rice* (1966) and a recent one is *Two Virgins*.

(b) **Kushwant Singh** – He is the editor of *The Illustrated Weekly of India* and is popularly known as Indian Ernest Hemingway. He is mainly known for *Train to Pakistan*. His other important novel is *I Shall Not Hear the Nightingale*. He has also written short stories. His *Train to Pakistan*, which won for him the Grove Press award, is his best work so far. It treats the theme of Partition. It is a series of powerful episodes around the tragic journey of a particular train that halts at Mano Majra, a tiny station in Frontier province during the partition days. It is a classic full of realism and emotion depiction of human tragedy caused by Partition. His next novel *I Shall Not Hear The Nightingale* again is a novel, about a sikh family in pre-independence day The chief concern of Kushwant Singh as a novelist is sociological. In the words of a critic, "His socio-cultural preoccupations define the nature of his fiction : clash of sensibilities and life style in modern Indian. tensions in families on account of the conflict between tradition and modernism, emotional responses to the partition by different communities—these are some of the elements which form the matrix of his plots."

(c) **Manohar Malgaonker**—As a novelist he can be classed with the 'Big Three' of Indo-Anglian fiction. He is one of the most successful and widely read novelists of to-day. His major works are : *Distant Drum* (1960), *Combat of Shadows* (1962), *The Princess* (1963), *A Bend in the Ganges* (1964), *Devil's Wind* and *Spy in Amber*. He has also written short stories under the collective title of *A Toast in Warm Wine*. His *Combat of Shadows* is his best novel; it deals with the themes of partition, independence, etc. He

tries to show how non-violence is unsuitable to our country. "His novels are conceived on a large scale, they are full of action, they are exciting stories. They are also valuable documents." The other view is that "there is a certain lack of depth, or philosophical dimension in Malgaonker's fiction."

(d) **Ruth Prawar Jhabwala**—She is a European lady married to an Indian. From the technique point of view, she is the best fiction writer now writing in India. She has to her credit six novels and three collections of short stories—*To Whom She Will* (1956), *The Nature of Passion* (1956), *The Householder* (1960), *Esmond in India* (1958), *A Backward Place* (1965), *Get Ready for Battle* (1962). Her novels are about present-day Indian society. She writes of the urban middle and upper classes. Pseudo modernism, east-west encounter, tradition versus modernity are some of her themes. She is noted for her use of irony. 'She is as astringent as Jane Austen.'

(e) **Nayan Tara Sahgal**—She is one of the most significant novelists of the present generation. Her novels include *A Time to be Happy* deals with politics and upper class society. *This Time of Morning* is about Delhi Politics after partition and independence. But it is not a successful work of fiction. Her *Storm in Chandigarh* is a novel about an Indian bureaucrat who is posted in Chandigarh as a liason officer. In the words of Prema Nandkumar, "The Novelist's political background gives her a ring-side seat to watch Indian politics."

(f) **Bhabhani Bhattacharya**—Bhattacharya is a Bengali. His novels include *So Many Hungers* (1947), *Music for Mohini* (1952), *He Who Rides a Tiger* (1954), *A Goddess Named Gold* (1960), and *Shadow From Ladakh* (1966). The *Shadow from Ladakh* was given the Sahitya Akademi prize for 1967. His favourite theme is hunger. Bhattacharya has a surer sense of plot. He is also a conscious experimentor in language.

(g) **Khwaja Ahmad Abbas**—He is a Marxist or what is called a "progressive writer." His novels are social and realistic; they have a reformatory bent. His famous novel *Inquilab* (1955) is about the freedom struggle. His other novels—*Blood and Stones*, *Boy Meets Girl*, *Distant Dream* and *Bobby* deal with youth problems, communalism, teanage love, etc. His importance as a novelist lies in the fact that he is a leading exponent of Progressive Though (*Pragativada*) in English. Another important novel of his is *When Night Falls*.

(h) **Sasthi Brata**—"Sasthi Brata should be read by every one who is interested in contemporary Indian writing...because he writes with feeling and passion and a very readable fluency of style." His novels have been condemned as pornography because of the theme of sex but he writes with no social or moral inhibi-

tions. He is a social rebel. His novels include *Confessions of an Indian Women-eater*, *My God Died Young*, *She and He* and *A Search for Home*. To a limited extent he can be compared with Emile Zol a.

Q. Mention the names of some of the minor Indo-Anglian novelists.

Ans. Attia Hossain, Anand Lall, Bhaskara Rao, Krishna Nandan Sinha, Bimla Raina, Ahmed Ali, K. Nagarajan, Arun Joshi, Anita Desai, B. Rajan, Santha Rama Rau, S. Menon Marath, G. D. Khosla and Dilip Hiro, Chaman Nahal, etc.

Greek Tragedy

The origin of Greek tragedy. According to Aristotle, Greek tragedy developed out of the improvised speeches of the dithyramb* with the satyric drama** as an intermediate stage. This view has been widely accepted but challenged by some authorities as difficult to reconcile with the evidence of the facts. Aristotle, it is said, may have been theorizing from what he knew of the dithyramb and satyric drama in his own time, and of the primitive dithyramb whose leader might have been transformed into an actor. It is more probable, according to this view, that dithyramb, satyric drama, and tragedy each followed its own line of development, and that the origin of tragedy is to be sought in an elementary choral and rustic form of drama in use in the villages of Attica; that Thespis introduced into this an actor's part, and that it was adopted in the second half of the sixth century B.C. at the Great Dionysia at Athens. With this rustic drama was probably combined a solemn lyric element from the choral Dionysiac songs, invented perhaps by Arion. The subjects of tragedy, as of the dithyramb, were probably at first connected with the story of Dionysus; later their range was extended to include the stories of heroes; they were only rarely drawn from history.

The word tragedy appears to be derived from *tragodoi* meaning probably a chorus who personated goats, or danced either for a goat as the prize or around a sacrificed goat. The later sense of the word "tragedy" resulted from the sorrowful character of the legends dealt with in plays thus described.

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*The word "dithyramb" refers to the Greek choral lyric originally connected with the worship of Dionysus, sung by a choir probably of fifty singers. (It is thought that the members of the chorus were dressed as satyrs). The dithyramb was in its origin a revel song led off by the leader of a band of revellers either in traditional or improvised words, and answered by the others in a traditional refrain.

**A satyric drama was a play dealing with the grotesque portions of ancient legends, or dealing with ancient legends grotesquely. The chorus in these plays were dressed to represent satyrs with horses' tails and ears; the language and gestures were often obscene. Aeschylus, Sophocles, and Euripides all wrote satyric dramas. The satyric drama continued to the Roman period. Rules for it are given by Horace in his *Ars Poetica*.

The representation of tragedies. The representation of tragedies in Attica was an incident of public worship and, until the Alexandrian period, appears to have been confined to the festivals of Dionysus. They were performed, that is, in winter and early spring, "the season when the world is budding but there is not enough to eat," a period of anxiety in a primitive community, of longing that the spirit of vegetation may duly be reborn. The altar of the god stood in the centre of the orchestra. The principal production of new tragedies was at the Great Dionysia on which occasion, during the fifth and fourth centuries B.C., three poets were allowed to compete, each poet presenting three tragedies and one satyric play. These four plays (tetralogies) might be connected by community of subject but rarely were so. The contests were decided at first by popular acclamation, later by judges chosen by lot from an elected list. The winner of the contest was rewarded with a crown. The best actor among the protagonists also received a prize.

Choral and dramatic elements. Greek tragedy, as its history indicates, contained two elements, choral and dramatic. The former was expressed in a variety of lyric metres, arranged in strophes and antistrophes, occasionally with epodes added. The chorus was drawn up in a rectangular form (as distinguished from the circular chorus of the dithyramb) and its movements were based on this arrangement. It was accompanied on the flute. Its principal dance was of a dignified character. The number of persons in the chorus was probably twelve in most of the plays of Aeschylus, and was increased to fifteen by Sophocles. Choruses continued to form a part of tragedies through the fifth century and part at least of the fourth century B.C. after choruses in comedy had been discontinued.

Principal parts of a Greek tragedy. A Greek tragedy normally contained the following parts :

(*a*) The prologue*, the part before the entrance of the chorus, in monologue or dialogue setting forth the subject of the drama and the situation from which it starts. In the earliest tragedies the play begins with the entrance of the chorus, who set forth the subject.

(*b*) The song† accompanying the entrance of the chorus.

(*c*) The episodes, scenes in which one or more actors took part, with the chorus. The episodes might contain lyrical passages, lamentations, incidental songs by the chorus, etc.

(*d*) Songs** of the chorus in one place, *i.e.*, in the orchestra as opposed to the first song which accompanied the entrance of

***Prologos*· † *Parodos*. ***Stasima* (plural from *Stasimon*)·**

the chorus. These songs were originally reflections or expressions of emotion evoked by the preceding episode. But this connection was gradually severed, until Agathon finally substituted mere musical interludes between the episodes.

(*e*) After the last choral song came the final scene*.

Divine will and human will. Greek tragedy had always a religious background, in keeping with its religious character. The choruses in some cases show the survival of magic dances, intended to avert pestilence, bring rain, etc. A tragedy was originally the presentation of a single pathetic situation, with little action. Aeschylus introduced the idea of the divine will shaping the course of events. Sophocles added the further element of the human will, less powerful than the divine will, working in harmony with or in opposition to it, more at the mercy of circumstances. Hence developed the *peripeteia*,** the moment when the action of the tragedy changes its course, a knot or complication having arisen in the relations of the characters which has to be resolved. With Euripides, the *peripeteia* became more complicated, striking, and abrupt. The *anagnorisis* or "recognition" (occasionally used by Sophocles) frequently provided in the tragedies of Euripides the turning-point in question.

Dramatic contests. Tragedies were presented in the Athenian theatre at certain annual festivals. At the principal festival held in the spring, the whole population assembled on a number of successive days in an open-air theatre accommodating thousands of spectators to witness a cycle of dramatic performances presented amid high civic splendour and religious ritual. On the practitioners of the dramatic art, therefore, rested a solemn responsibility. Competition was the order of the day and was not felt to be inconsistent with the religious dignity of the occasion. Before a tragedy could be performed at all, it had to pass the scrutiny of a selection board. In performance it competed with the work of two other chosen authors. The victory in the whole contest was awarded by the votes of a committee of judges who were influenced to some extent by the reactions of the audience. For the purposes of this contest, the work of each author consisted of a group of four plays—three tragedies and a satyr play in lighter vein. Such were the basic conditions of the dramatist's art and within them was established a code of technique and convention.

"The encounters of man with more than man". The origins of the art of drama lay not only in the human instinct for narrative and for impersonation but also in the instinct for the ritualistic expression and interpretation of the power of natural forces, the cycle of life and death, and the nexus of past, present and future. The elements of dance and song were essential to the nature

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*exodos. ** i.e., reversal.

of this art. Its prime function was the expression of the feelings and reasonings aroused by man's struggle with the eternal forces that appear to govern his life. Sophocles calls this struggle "the encounters of man with more than man*". These two characteristics—namely, the choric element and the religious note—survive throughout the great period of Greek tragedy. In the earliest plays of Aeschylus the strictly dramatic element is scanty ; the play is more or less a poem recited or sung by a chorus with one or two characters to personify its leading themes. Even with Euripides, the chorus is still the unifying and commenting interpreter of the drama.

The role of the chorus. Sophocles stands midway between Euripides and Aeschylus in this respect. For him the dramatic action is vital and to a great extent realistic ; but the chorus is also essential to the play both in its capacity as actor in the events of the drama and as presenter of its dominating theme in lyric terms. A subtle and interesting feature of his technique is the way in which the chorus, clearly described as "elders of Thebes", "people of Colonus", etc. bridge the footlights, as it were, between spectator and stage. The persons of the chorus and their participation in the acted events increase the vividness and urgency of the action. With them we, the audience, are citizens of Thebes, witnesses of the passion of Oedipus, the martyrdom of Antigone, etc. The conflict of these characters was not only to be fought out but had to be fought out in public and submitted to the scrutiny and judgment of their fellowmen. Sometimes, indeed, this double function of the chorus, as actors and as commentators, leads to a glaring inconsistency. The chorus of *Antigone*, in their dramatic character, must express a submissive, if rather unenthusiastic, loyalty to King Creon, and are heard to rebuke Antigone as having gone to the farthest limit of daring and stumbled against the "enthroned law". But in the greater detachment of their lyric utterances they are instinctively aware that the truth of the situation, and of the tragedy, lies deeper than that, for it is here a question of two obstinate wills, each loyal to a principle good in itself, but each pressing that loyalty to the point at which it breaks against the other, and on both the disaster falls. Yet there is a plausibility and a dramatic necessity in this convention. The tragedy, whatever its subject, is the tragedy of all of us. We, like the chorus, are both in it and spectators of it. And while the tragedy is being enacted, we identify ourselves now with this character and now with that—inconsistent, wavering mortals that we are. But the tragedy is not fully enacted and the story is not fully told until we have looked the whole matter squarely in the face and commented on it impartially. It is thus in the chorus as persons, and in their more impersonal lyric interludes, that we chiefly observe that religious approach to the dramatic theme which is an essential characteristic of Greek tragedy.

*The phrase occurs in the very opening scene of *Oedipus Rex*.

Prior knowledge of the story. Another consequence of this religious approach is noteworthy. The Greek dramatists could. no doubt, have written plays of ordinary life depicting the tragic aspects of human ambition or perversity against a contemporary background. But it was at that time taken for granted that the play should tell some already established story of the legendary and heroic past. In fact, it was not necessary that the play sohuld tell a complete and self-contained story. Since the audience was already aware of the main facts of the story, the dramatist could rapidly come to whatever situation in it he had selected for the exposition of his theme. Some element of narrative, of course, remained as well as much scope for originality in the design of the incidents within the selected field. But the attention of the audience was not chiefly to be held by the element of suspense or the desire to know what happened next. And this was the most fitting condition for an art-form which was to attract not a passing curiosity but a profound contemplation of eternal truths. On the technical side, it gave the dramatist that powerful and subtle weapon of dramatic irony which Sophocles used with skill. Because of the use of this weapon, the audience could judge every speech and action of the play in the light of their prior knowledge of the situation. In other words, the audience all the time listened to a tragedy somewhat in the manner of a Christian audience of today listening to a play dealing with a Biblical theme with which it is already familiar. In this way the audience was better equipped to understand and to criticise the particular interpretation offered by the author and to be impressed by any out-of-the-way incident or a new emphasis in his treatment of the subject. It is also reasonable to suppose that part of the function of the drama was to keep alive the old stories. The younger members of the audience often found in the theatre their first introduction to those old stories presented in a clear and exciting manner.